

THE METROPOLITAN MUSEUM OF ART

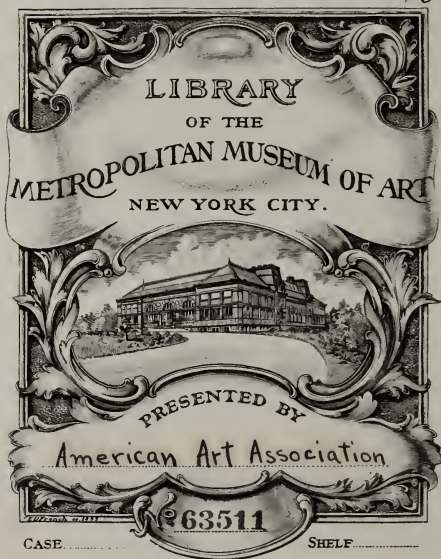


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1929⁶



FREE PUBLIC EXHIBITION

From Saturday, November 30 Until Time of Sale

Weekdays 9 to 6 • Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

December 4th, 5th, and 6th

at 8:15 p. m.



EXHIBITION & SALE AT THE

AMERICAN ART ASSOCIATION

ANDERSON GALLERIES • INC.

30 East 57th Street

New York City



SALES CONDUCTED BY

O. Bernet, H. H. Parke, A. N. Bade

and H. E. Russell, Jr.

1929



© EWING GALLOWAY

THE CLIPPER SHIP
Benjamin F. Packard
[NUMBER 125]

JUL 18 1835

*The Final Liquidation Sale of the
Stock of the Late Max Williams*

MARINE RELICS / SHIP MODELS / PAINTINGS / ETCHINGS
A NUMBER OF FINE ENGLISH COLOR & SPORTING PRINTS
CURRIER & IVES AND OTHER LITHOGRAPHS
A FULL SUIT OF MAXIMILIAN ARMOR



THE CLIPPER SHIP
Benjamin F. Packard

Sold by Order of
JEROME EISNER, ESQ.
EXECUTOR



AMERICAN ART ASSOCIATION
ANDERSON GALLERIES • INC.
New York
1929

CA. 9/24/30
Inv. 3/23/37

Priced Catalogues

A PRICED COPY OF THIS CATALOGUE MAY
BE OBTAINED FOR ONE DOLLAR FOR EACH
SESSION OF THE SALE

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AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, Inc.

*Designs its Catalogues
and Directs All Details of Illustration
Text and Typography*

CONDITIONS OF SALE



1. All bids to be PER PIECE as numbered in the catalogue, unless otherwise mentioned.
2. The highest bidder to be the buyer. In all cases of disputed bids the lot shall be resold, but the auctioneer will use his judgment as to the good faith of all claims, and his decision shall be final.
3. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
4. The name of the buyer of each lot shall be given immediately after the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address. ¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and resold.
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*These Conditions of Sale cannot be altered except by
an Officer of the Company*

SALES CONDUCTED BY

O. BERNET ✓ H. H. PARKE ✓ A. N. BADE
AND H. E. RUSSELL, JR.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.

30 EAST 57TH STREET
NEW YORK CITY

TELEPHONE PLAZA 1270

CATALOGUES ON REQUEST

ORDER OF SALE

FIRST SESSION

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FIRST SESSION

Wednesday, December 4, 1929 at 8:15 p.m.

Catalogue Numbers 1 to 145 Inclusive

MARINE RELICS, CARVED FIGUREHEADS, AND OTHER OBJECTS OF MARITIME INTEREST

- 20- 1. WOOLWORK PICTURE: H.M.S. INDEFATIGABLE—50 GUNS
Worked in many colored wools. The ship under full sail in a calm sea under a mottled sky. Framed and glazed. *Height, 20 inches; length, 24 inches*
- 17 50- 2. WOOLWORK PICTURE: SHIP OF THE LINE
Under full sail in a dark blue sea with whitecaps. A mottled sky, apparently a moonlight effect. The ship carries a pennant, and is very well done. Framed and glazed. *Height, 20 inches; length, 23½ inches*
- 17 50- 3. WOOLWORK PICTURE: SHIP MARMEUDEA
The ship, its sails clewed up, is rolling in a rough sea. The sky is mottled. Many colored worsteds are used, and the ship carries a Turkish flag, one of the very rare woolwork items. *Height, 21½ inches; length, 31 inches*
- 100- 4. MARINE WOOLWORK PICTURE: AMERICAN FRIGATE
CHESAPEAKE, CAPT. LAWRENCE
American frigate under full sail in a choppy sea under a sunlit sky with parts of the rainbow. A most remarkable piece of woolwork embroidered in chain-stitch, by an American sailor; the first that has come to the attention of the cataloguer. Framed and glazed. Signed: D. EVANS. *Height, 22 inches; length, 53 inches*

[See illustration]



[NUMBER 4]

5. MARINE WOOLWORK PICTURE
 Worked in colored wools. The forward parts of two men-of-war on either side of a medallion with flags. At the center is a British coat-of-arms, underneath the inscription: "England Expects that Everyman This Day Will Do His Duty". The ships are sailing in a dark blue sea with a mottled sky. Glazed and in maple frame. *Height, 30 inches; length, 41 inches*
 12 50
6. WOOLWORK PICTURE
 Ship of the Line in a medallion surrounded by six flags and surmounted by a crown. Ship depicted under full sail, in quiet waters with a moderate sky, and carries the United States flag with but sixteen stars. Framed and glazed. *Height, 20 inches; length, 21 inches*
 12 50
7. WOOLWORK PICTURE: THE PRIDE OF OLD ENGLAND
 Interesting conception of the Navy of Old England, with a guard and sailor, armed, at the top beside the flags. The thirty-two vessels are afloat in a calm sea, a lighthouse in the background. Framed and glazed. *Height, 22 inches; length, 45 inches*
 25 -
8. PRIVATE SIGNALS OF THE MERCHANTS OF NEW YORK
 Lithograph and in colors published by W. P. Morgan. Signal flags of the middle of the last century, almost all of which were in use on the Merchant Marine. The print is a very rare one and is in its original frame. Folio.
 47 50
9. FOSTER ANNOUNCING THE FAST AND ELEGANT
 SIDE WHEEL PASSENGER STEAMER ALICE DEAN.
 JOHN N. SHUNK [CAPT.]—LEAVES FOR LOUISVILLE
 AND CINCINNATI
 A very interesting advertisement of Cincinnati & New Orleans Packet Company. Folio. Framed and glazed.
 10 -
10. EARLY WHALEBONE AND IVORY WOOLWINDER OR "SWIFT"
 Exquisitely made and in original condition, with ties. With thumb-screw attachment for the table.
 6
11. PAIR OF GLOBULAR BOTTLE LAMPS WITH SHADES
 Model of American frigates mounted in an artificial sea; upward position. Attractive and decorative pieces. Electrified. [Lot.] *Height, 13 inches*
 82 50
12. PAIR OF SHIP'S RIDING LANTERNS *Circa 1850*
 Gunmetal riding lights; Bristol lenses. [Lot.] *Height, 15 inches*
 25 -
13. PAIR OF SHIP'S RIDING LANTERNS *Circa 1850*
 Gunmetal riding lights; Bristol lenses. [Lot.] *Height, 14 inches*
 30 -
14. PAIR OF SHIP'S RIDING LANTERNS *Circa 1850*
 Gunmetal riding lights; Bristol lenses. [Lot.] *Height, 15 inches*
 22 50
15. PAIR OF SHIP'S RIDING LANTERNS *Circa 1850*
 Gunmetal riding lights; Bristol lenses. [Lot.] *Height, 14 inches*
 25 -

16. BRASS SHIP'S LANTERN

35- Circular with octagonal straight-sided body. Fitted with glass panels protected by wire guards. Conical top. Wire handle. Fitted within for a candle. Among the very earliest of interior cabin lanterns and in extraordinary condition. Extremely rare. *Height, 23 inches*

17. BRASS STANDARD BINNACLE

17 50 Complete with compass and level. With removable front for adjustment. From one of the United States naval vessels. Needs no adjustment. *Height, 52 inches*

18. BOX COMPASS

Early American, 1825

17 50 Instrument used in a captain's cabin. On reverse will be found the name *William Chandler*, autographed and dated.

19. TERRESTRIAL AND CELESTIAL INSTRUCTIVE INSTRUMENT

Early XVIII Century

17 50 Showing the earth and the firmament. Mechanically arranged to show the revolutions of the earth around the sun and moon. Enclosed with engraved circle on which are the constellations, minutes, degrees, seconds and the number of the months. Engraved on a plate is *James Ferguson, Inventor*. Polygonic base enhanced with the signs of the Zodiac. An intensely interesting and scarce item.

20. BETT'S PATENT PORTABLE GLOBE

10- Linen-covered globe with world map. Mounted on steel collapsible frame and shaft. Marked: BETT'S NEW PORTABLE TERRESTRIAL GLOBE, LONDON.

Length, 28 inches

Note: Fashioned on the principle of the present-day collapsible umbrella. In perfect condition and enclosed in original maker's case.

21. PAIR TERRESTRIAL AND CELESTIAL GLOBES

English, Early XIX Century

210- Decorated spheres set in brass rings on tripod stand. Elaborately carved legs of mahogany, fluted and carved knee. Ornamented and carved mahogany base. [Lot.]

Height, 45 inches; diameter, 21 inches

22. TWO LARGE DECORATED WORLD GLOBES

English, 1814

130- Terrestrial and celestial world globes. Set in massive brass rings supported on a circular mahogany platform on a mahogany castered stand. Gracefully curved legs and platform. In extraordinary condition. [Lot.]

Height, 56 inches; diameter, 35 inches

23. SNUFF BOX

42 50 Made from a gun stock from the old ship *Constitution*. Levi Woodbury, Secretary of Navy under Jackson, presented this box, a fact noted on back in autograph by one of the members of the Jackson family, probably Sarah Yorke Jackson, wife of A. Jackson, Jr., Secretary to the President.



[NUMBER 26]

[NUMBER 25A]

45- 24. WEDGWOOD MARINE PLATES

Twelve circular tea plates. Center printed in black and green showing an American frigate, carrying stars and stripes. Border decorated with marine and nautical emblems. [Lot.] *Diameter, 7¼ inches*

[See illustration]

50- 25. WEDGWOOD MARINE PLATES

Twelve circular tea plates. Center printed in black and green showing an American frigate carrying stars and stripes. Border decorated with marine and nautical emblems. [Lot.] *Diameter, 8¼ inches*

[See illustration]

70- 25A. WEDGWOOD MARINE PLATES

Twelve circular tea plates. Center printed in black and green showing an American frigate carrying stars and stripes. Border decorated with marine and nautical emblems. [Lot.] *Diameter, 8½ inches*

[See illustration]

26. WEDGWOOD MARINE PLATES

Six circular dinner plates. Center printed in black and green showing an American frigate carrying stars and stripes. Border decorated with marine and nautical emblems. [Lot.]

Diameter, 10 inches

[See illustration]



[NUMBER 27]

27. BLUE STAFFORDSHIRE PLATTER

Picturesque view of New York and the Hudson River. Marked: CLEWS WARRANTED STAFFORDSHIRE with the crown in the center. View of New York from Fort Columbus, Governor's Island. A most interesting view of the lower section of New York, with ships and shipping in the foreground and mid-distance. Clearly defined are Castle Garden, Trinity and St. Paul's churches, and many other landmarks of this early period. Border decorated with flowers and birds. An excessively rare New York plate.

Length, 22 inches

[See illustration]



[NUMBER 28]

28. SET OF TWELVE EARLY DELFT WHALING PLATES

1. The Greenland Fleet Puts to Sea. 2. The Fleet Sails in the Ice. 3. Harpoon in the Whale. 4. Running of the Whale. 5. Harpooners Ready to Throw the Lance. 6. The Whale Turning. 7. The Whale Towed on Board. 8. Finishing of the Whale. 9. Shooting and Clubbing the Walrus. 10. Killing the Icebear. 11. The Fleet Sails in Port. 12. Cooking of the Oil. [Lot.]

1250-

Plates with mark of the hatchet by Justus Brouwer, 1759

Plates with mark WVDB by W. van der Briel, 1761

Reference Havard, "Histoire de la Faïence de Delft"

This is the only perfect set of ten-inch whaling plates known.

[See illustration of three]

29. BRONZE MODEL OF A BRITISH NAVAL CANNON, 1782

Model of fine bronze metal, chased with armorial crest and inscribed: "TERROR OF SPAIN", FOR THE LONG RANGER CARRIAGE, 1782." On original wood carriage.

45-

Length, 19 inches

The Long Ranger Carriage was the invention of Colonel Williams, 1782

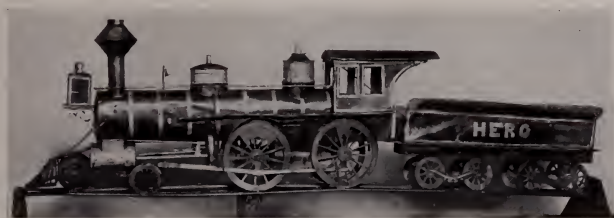
30. PAIR OF EARLY BRITISH NAVAL GUNS

Modelled in bronze, finely decorated mouth and cuffs surmounted with dolphins and butt elaborately tooled. Mounted on carriages for exhibition. [Lot.]

90-

Length, 32 inches

- 160 - 31. PAIR OF BRONZE SALUTE GUNS *British, circa 1657*
Beautifully tooled at collar and butt, ornamented with an acorn and rings of dolphins. Superb examples of the early cannons. In perfect condition, with trucks. [Lot.] *Length, 25 inches*
- 25 - 32. PAIR OF BRITISH CARRONADES *Circa 1800*
Aft deck guns. Decorated with the British crown and mounted on trucks. [Lot.] *Length, 27 inches*
- 65 - 33. PAIR EARLY AMERICAN CARRONADES *Circa 1812*
Carronades of an early American frigate. Mounted on trucks and in fine condition. [Lot.] *Length, 43 inches*
- 50 - 34. OAK CHEST *Spanish, Early XVIII Century*
Elaborate hand wrought iron decorated and trimmed oak chest. With original lock and fittings. In superb condition. *Height, 28 inches; length, 42 inches; width, 23 inches*
- 50 - 35. TWO PAIRS PAINTED IRON DOLPHINS
Very carefully modelled dolphins with scrolled, scaled body. Finely forked tails, and shapely fins. [Lot.] *Height, 31 inches*



[NUMBER 36]

- 90 - 36. WEATHERVANE "HERO"
Weathervane in the form of an early railway engine and tender. The original weathervane removed from the Park Square Station at Boston, Mass., of the New York, New Haven and Hartford Railway. Mounted on the station when it was built and remained there until it was dismantled. A most interesting and desirable item of the early American railroads, in fine condition. *Length, 84 inches*

[See illustration]

- 65 - 37. CARVED AND GILDED AMERICAN EAGLE IN WOOD
From the top of cabin of a merchantman. Wings half spread. Standing on a ball. Finely modelled. *Height, 14 inches; spread, 18 inches*

38. SHIP'S FIGUREHEAD

25 - Female bust carved in live oak. Painted figurehead from the American privateer *Witch*. Height, 22 inches

39. SHIP'S FIGUREHEAD: NEPTUNE

20 - Carved from live oak, wearing a crown of Neptune in the natural wood finish. Circa 1800
Handsomely carved example, bust size. Height, 22 inches
Formerly in the Collection Monsada

40. CARVED FULL-LENGTH SHIP'S FIGUREHEAD: BRITANNIA

20 - Full-length figure carved of live oak. The headdress enriched with bandings of flower blossoms. Loosely draped gown caught at waist with sash. The left hand is finely posed at the breast, while the right arm is at the side. Set on vigorous base, the whole painted in deep cream. Circa 1800
Height, 6 feet 2 inches

41. CARVED SHIP'S FIGUREHEAD

100 - Elaborately carved full-length female figure. Dressed in V-shaped gown, with collar from which hangs a jewelled chain, and wearing on her breast a medallion with miniature. Laurel band across head. Standing on original billethead. Circa 1800
This figurehead is from a very early British Indiaman. Height, 8 feet 9 inches

42. IMPORTANT GROUP CARVING FROM THE STERN
OF THE SOLEIL ROYAL

60 - Three-quarter life size carving in oak of Neptune and a Nymph on a large sea shell. Old Neptune is depicted with long tresses, supporting the nymph with both arms. The nymph is portrayed in the nude, proudly displaying a string of pearls about her throat. The group has retained a deep brown patina and is in wonderful state of preservation.
Companion to the following

43. TWO CARVED WALNUT SHIP'S FIGURES

90 - Two semi-recumbent figures, slightly over life size, carved in walnut nearly in the round. Both are female classic figures, draped in loose gowns, and are evidently the work of a great French sculptor of the first importance. [Lot.] French, 1692

Note: They bear the mark of the "broad arrow"—the British Government mark, which implies that the French ship was captured and later broken up in an English dockyard, and the two figures kept for further use. These two figures were illustrated in *"Antiques"*, March, 1924.

Huge sums of money were spent at this period in the carved adornment of vessels, particularly at the stern galleries and bows, by all the great naval powers.

Professor Geoffrey Callender of the Woolwich Naval College has expressed the opinion that these figures formed part of a stern assignable to the third or fourth quarter of the seventeenth century.

Collection of Admiral Bridgeport of the British Navy, 1795

Companion to the preceding

44. CARVED FIGURE OF AN AMERICAN INDIAN SQUAW

100 - Elaborately carved figure of wood in the costume of a tribe. Decorated with headdress of feathers, and with arms outstretched. On a base. Height, 60 inches



[NUMBER 45]

- 6251
45. CARVED FIGURE OF SIR WALTER RALEIGH *Early XVII Century*
Elaborately carved from a solid pine log. Costume of the period, with ruffed collar and cuffs, bodice trimmed with baline motif. Robes ornament the neck, from which hangs a decoration of the Cross of Malta. Cape gracefully worn. Superb carving, figure resting on left foot, with right slightly forward. Right hand raised with index finger pointing towards left shoulder. Remarkable modeling, with every evidence of a master hand. Unquestionably of the School of Grindling Gibbons. *Height of figure, 6 feet 3 inches*

[See illustration]

SUIT OF ARMOR

46. COMPLETE SUIT OF FLUTED MAXIMILIAN ARMOR

Circa 1515

1000- Composite. Bright, consisting of superb fluted helmet with bellows visor, of highly tempered steel, with roped edge *en torsade*, rosetted rivets, two lames restored; breastplate with three taces, thrice laminated tassets; complete leg-defences; backplate; gorget. Complete arm-defences with ailettes riveted on and indented edges; milton-shaped gauntlets, with thumb-pieces; chain mail brayette. Lance-rest on breastplate. Sabbatons. Both legs modern. Restorations to the garde-rein lame, braconniere tassets, arm defences, and left gauntlet. Complete unrestored Maximilian armor cannot be found.

[See illustration]



[NUMBER 46]

MARINE PRINTS

BLOUCK

47. THE BRITISH FLEET UNDER COMMAND OF
ADMIRAL SIR HYDE PARKER

55-

With Vice Admiral Lord Nelson and Rear Admiral Thomas Graves. Drawn by Pocock from a sketch by Robinson Kittoe. Engraved and printed in colors by Blouck, London. Published May 20, 1802, by R. Ackermann. A superb impression of one of the scarcest naval prints. Very fine in quality, and in perfect condition, with wide margins. Large folio. Framed and glazed.

J. BOYDELL

48. GREENLAND WHALE FISHERY

120-

Engraved and in colors by Boydell after the original painting by Brooking. Published by J. Boydell, London, 1754. A very fine impression of a most unusual and early whaling view, in good condition and with margins. Medium folio.

49. THE WRECK OF THE SENORA DE LOS REMEDIOS (ALIAS LA NIGHT)
A PRIZE TO THE ROYAL FAMILY PRIVATEERS TAKEN
5 FEBRUARY 1746 AND LOST IN NOVEMBER FOLLOWING NEAR
BEACHEYHEAD ON THE COAST OF SUSSEX

60-

Engraved and in colors by Boydell after Brooking. Published by J. Boydell, London, 1753. In very good condition and quality with margins. Scarce. Medium folio. Framed and glazed.

J. H. BUFFORD

50. MISSIONARY PACKET MORNING STAR PASSING BOSTON LIGHT

3750

Lithograph and in colors by J. H. Bufford. Drawn on the stone by J. P. Newell. After the original painting by C. Drew. Published by C. Drew, Boston, 1860. Very fine impression, in good condition and with wide margins. Scarce. Folio.

T. C. CANOT

51. YACHT MARY ON HER BEAM ENDS

1250

Engraved and in color by T. C. Canot after the original painting by Thomas Allen. Published by John and Carrington Bowles, London. A very good impression with wide margins. Folio. Framed and glazed.

N. CURRIER

52. CLIPPER SHIP DREADNOUGHT—OFF SANDY HOOK
FEBRUARY 23RD, 1864, 19 DAYS FROM LIVERPOOL

58-

Lithograph by N. Currier. After C. Parsons. Published 1854. Framed and glazed. Later impression.

53. CLIPPER SHIP DREADNOUGHT—OFF TUSKAR LIGHT, 12½ DAYS FROM NEW YORK ON HER CELEBRATED PASSAGE INTO DOCK AT LIVERPOOL IN 13 DAYS AND 11 HOURS DECEMBER, 1854

45- Lithograph by N. Currier, C. H. Parsons del. After the painting by D. McFarlane. Later impression. Framed and glazed.

54. CLIPPER SHIP SWEEPSTAKES

65- Lithograph and in colors by N. Currier, drawn on the stone by Palmer and published by N. Currier, 1853, New York. Dedicated to Aaron I. Westervelt of New York, Builder. Title carries with it dimensions of the ship. In very fine condition and a very brilliant impression. Large folio. Framed and glazed.

55. CLIPPER SHIP OCEAN EXPRESS OUTWARD BOUND DISCHARGING THE PILOT

30- Lithograph by N. Currier. On stone by C. Parson. After the sketch by J. Smith & Son. Published 1856. Later impression. Framed and glazed.

56. CLIPPER SHIP SWEEPSTAKES, AARON I. WESTERVELT, ESQ. BUILDER

110- Lithograph by N. Currier. After Palmer. Published 1853. A very brilliant impression. Framed and glazed.

CURRIER & IVES

57. CLIPPER SHIP THREE BROTHERS—LARGEST SAILING SHIP IN THE WORLD

85- Lithograph by Currier & Ives. Published 1875. Late impression. Framed and glazed.

DAY & HAGHE

58. THE EXPERIMENTAL SQUADRON—DEPARTURE FROM SPITHEAD JULY 15TH, 1845

22 50 Lithograph and in colors by Haghe after the original painting by J. N. Gilbert. Published by R. A. Groves, London, 1846. Fine impression, in good condition and with wide margins; scarce. Small folio. Framed and glazed.

DAY & SON

59. H.M. GUNBOAT SNAKE LIEUT. COMMANDER H. MCKILLOP ENGAGING RUSSIAN STEAMERS UNDER YENI RALI BATTERIES. 24TH MAY 1855

27 50 Lithograph in colors by Day & Son. Drawn on the stone by T. G. Dutton from the original by E. W. Brooker, R.N. Very good quality print, with wide margins. Medium folio.

60. ENGLISH FLEET ENTERING THE BELT, 1854

60- Lithograph and in colors by Day & Son after the original painting by Brieray. Fine impression in perfect condition with complete uncut margin. Framed and glazed.

61. THE NAVY AT SPITHEAD—H. M. THE QUEEN REVIEWING THE FLEET IN ACTION

22 30 Lithograph and in color by Day & Son; drawn on the stone by T. G. Dutton. Published by Ackerman & Co., London, 1855. Very fine impression, in perfect condition, with large margin. Folio. Framed and glazed.

DE LEMERCIER

62. MARINE FRANCAISE—EXPEDITION TO ALGIERS

15- Lithograph and in colors by de Lemerrier after the original painting by A. S'Aulaire. Published by Tilt, London, 1832. Very fine quality and in good condition, with wide margins. Folio.

ROBERT DODD

63. THE DUTCH FLEET DEFEATED ON THE AFTERNOON 11TH OCTOBER, 1797, SHOWING ADMIRAL DE WINTER'S FLAGSHIP ABOUT TO SURRENDER, WITH OTHER PRIZES, TO LORD VISCOUNT DUNCAN

45- Aquatint and in colors engraved by and after R. Dodd. Very scarce aquatint. Good quality, narrow margin. Framed and glazed.

BROWN & SEVERIN

64. YACHT AMERICA, MODELLED & BUILT BY GEO. STEERS

80- Lithograph by Brown & Severin, after the painting by Lewis. Published 1851. This famous yacht was the first to bring over the American cup. Medium folio. Framed and glazed.

65. YACHT AMERICA

55- Lithograph and in colors by Brown & Severin and published by them, 1851, New York. Printed C. G. Lewis. Very fine impression in color. Wide margins and in unusually good condition. Yacht *America* modelled and built by Geo. Steers, Esq. of New York, and the print dedicated to the Commodore and Members of the New York Yacht Club. The title carries with it the endorsement of the latter to Messrs. Brown and Severin. Framed and glazed.

R. DODD

66. SIR ROBERT CALDERS ACTION WITH COMBINED FLEET OF FRENCH & SPANIARDS ON THE 22D. JULY 1805, AS SEEN FROM THE FRISK CUTTER AT AN INTERVAL OF THE FOG CLEARING AWAY

40 - Aquatint in colors engraved and painted by R. Dodd. Published by R. Dodd, 1805, London. Extremely fine impression of this rare plate. Perfect condition, with wide margins. Large folio.

67. DEFEAT OF THE FRENCH AND ITALIAN SQUADRONS

20 - Aquatint and in colors engraved by and after R. Dodd and published Nov. 1st, 1811. View of the French and Italian Squadrons defeated by H. M. Frigates *Amphion*, *Active*, *Volage* and *Derbus* after an action of six hours, which ended in the French *Commodore* being driven on shore and burned. Another frigate, the *Flora*, struck her colors. Very fine impression in unusual condition, with margins. Folio. Framed and glazed.

E. DUNCAN

68. THE H.C.S. SIR DAVID SCOTT, CAPT. D. I. WARD, AT THE ENTRANCE OF THE STRAIGHTS OF SUNDA

40 - Aquatint printed in colors. Engraved by E. Duncan. After the painting by J. W. Huggins. Published 1833. A superb impression. Extremely scarce. Framed. Black and gold glass.

C. CANOT

69. TO HIS ROYAL HIGHNESS GEORGE PRINCE OF WALES THIS VIEW BETWEEN ALCANTRA AND BELLEM BEFORE THE LATE EARTHQUAKE IS HUMBLY INSCRIBED BY HIS ROYAL

25 - HIGHNESS, MOST DUTIFUL, MOST DEVOTED & MOST OBEDIENT HUMBEL SERV'T. GEO. HAWKINS

Engraved and in colors by C. Canot after the original painting revised by R. Patton. Superb impression. Close margins. Large folio. Framed and glazed.

70. SHIPS OF THE GENERAL STEAM NAVIGATION COMPANY OFF ROTTERDAM

1750 - Aquatint and in colors engraved by E. Duncan after the original painting by W. J. Huggins. Published by Mr. Huggins, London, 1842. Extremely fine quality and in perfect condition with wide margins. Scarce. Framed and glazed.

ENGRAVER UNKNOWN

71. BLOWING UP OF THE FIRE SHIP INTREPID COMMANDED BY CAPT. SOMERS IN THE HARBOUR OF TRIPOLI ON THE NIGHT OF THE 4TH SEPT. 1804

22 50 - Engraved and in colors, with a description of the situation with the various naval officers and their activities. Very scarce. Small folio. Framed and glazed.

JAMES FITTLER

72. PLATE REPRESENTING THE SURRENDER OF THE HOUCHE AND COQUILLE, THE ETHALIONS ACTION, THE ANSON ENGAGING FIVE FRENCH FRIGATES

32 50
Engraved and in colors by Fittler after the drawing by Capt. Mark Oates of the Marines. Published by J. & J. Boydell, London, 1799. Fine impression in unusually good condition with margins. Folio.
Companion to the following.

73. ATTACK OF THE FRENCH SQUADRON

20 -
Engraved and in colors by Fittler after the drawing by Capt. Mark Oates of the Marines. Published by J. & J. Boydell, London, 1799. Fine impression in unusually good condition with margins. Folio.
Companion to the preceding.

74. THE GLORIOUS VICTORY GAINED OVER THE FRENCH FLEET BY THE BRITISH FLEET UNDER COMMAND OF EARL HOWE ON THE FIRST OF JUNE, 1794

Out
Engraved and in color by Fittler after the original painting by P. I. de Louthembourg, R.A. Superb impression, in fine condition. Framed and glazed.

MARINE PAINTINGS

AMERICAN SCHOOL

75. THREE-MASTED SCHOONER C. R. FLINT

110 -
Portrays the vessel under full sail in a stiff breeze. Coming into port followed by a clipper ship of the early '60's with a moderate sea. Painted on canvas. Framed. *Height, 26 inches; length, 36 inches*

AMERICAN SCHOOL

CIRCA 1804

76. BURNING OF THE FRIGATE PHILADELPHIA

55 -
In the Harbor of Tripoli, 1804. The frigate is pictured with great flames enveloping its hull, forts in the background. Harbor scene at night, with the moon partly behind the clouds. Canvas. Framed. *Height, 34 inches; length, 43 inches*

Note: The *Philadelphia*, captured at Tripoli and held by the enemy, was a thorn in the side of the American naval officers of the fleet sent to bring the Barbary states to reason. Lieutenant Decatur determined to save or burn her. With a small schooner and a picked crew, he sailed into the harbor, close to the frigate, rushed the enemy who were aboard, and, finding it impossible to get the *Philadelphia* out of the harbor, burned her to the water's edge.

RAFFAELLO CORSELLI

- 65- 77. THE WESTERN SEA—BARK WESTERN SEA ENTERING SMYRNA BAY
OCTOBER 20TH, 1855, H. S. TAYLOR, CAPT.
GEO. W. THOMPSON, SUPER CARGO
Painted in oil by Corselli on academy board. In original frame.

J. HAVERTY, R.H.A.

BRITISH: 1835-1858

78. GEORGE IV EMBARKING AT KINGSTON, ON THE 3RD
OF SEPT. 1821

00 - The shores are lined with infantry and cavalry regiments, and crowded with the populace dressed in the costume of the day. The fleet is decorated with many colored pennants and flags, and is firing the Royal Salute. George IV is seen standing in the stern of the Admiral's Cutter. Canvas. Framed.

Height, 34 inches; length, 52 inches

Painting by J. Haverty, after sketches taken on the spot by John Lushington Reilly, Esq. J. Haverty, R.H.A., London, exhibited seventeen paintings in the Royal Academy, and eighteen in the Suffolk Street Galleries. John Lushington Reilly, 1787-1866, exhibited seven in the Royal Academy, one in the British Institute, and four in the Suffolk Street Gallery.

C. KENSINGTON

- 20- 79. LORD OF THE ISLES, C. T. KILLEY, MASTER

Water-color of a clipper bark under full sail. All flags and pennant flying. Off the shore, with a fortress in the distance. Signed and dated: C. KENSINGTON, 1881. Framed and glazed. *Height, 21 inches; length, 29 inches*

PETER MONOMEY

BRITISH: 1670-1749

- 300 - 80. A VIEW OF AMSTERDAM

View from the harbor showing the British and French fleets saluting. In the foreground various barges and small vessels. In the distance the city, clearly defined. Exquisitely painted ships with the minutest detail carried out. Framed. From the Earl Brownlow Collection. *Height, 43 inches; length, 72 inches*

ROBERT PAYTON [ATTRIBUTED TO]

- 105- 81. BLOWING UP OF THE QUÉBEC, 1799

The death of Capt. Farmer, who after winning his battle with the French ship-of-war *Surveillante* was killed by the blowing up of his own vessel, the *Quebec*. On back of panel will be found an autograph by Capt. Farmer. Original painting in oil on canvas, attributed to Robert Paton. Framed.

Height, 19 inches; length, 28 inches

BONAVENTURA PETERS

DUTCH: XVII CENTURY

82. DUTCH WHALING SCENE

600- Two Dutch sailing vessels, the one immediately in the foreground carrying the flag of the Prince Royal, and having numerous boats and crews out taking whales and preparing to tow them to shore, where the try-out works are visible. A large whale immediately in the foreground has been harpooned and lanced, and is being taken in tow. The third whaler is under full sail coming head on, evidently in search of other whales. To the right will be found the shore line on which one of these monsters has been dragged and is being prepared for trying out. The entire scene is full of spirit and action, and the small boats very industrious, one in the lower right corner having been "fluked". On the blade of one of the oars of this capsized boat the name is signed: BONAVENTURA PETERS, 1645. This superb example is one of the few that show the methods of these early Dutch whalers and the intensely decorative ships in which they sailed, and the size of the ships reveals the hazards of their towing. Painted on canvas. In its original carved and gilded wood frame.

Height, 48 inches; length, 93 inches

[See illustration]



[NUMBER 82]

NICHOLAS POCOCK
ENGLISH: XVIII CENTURY

83. THE ESCAPE OF H.M.S. LION

70- The British ship *Lion* is shown dismasted amid her French enemies, who are about to leave her. This action took place off the West Indies in 1779. The French considered her badly disabled, but her Captain, Cornwallis, made a temporary rig of her foremast and she escaped. Canvas. Framed.

Height, 28 inches; length, 35 inches

LOUIS ROUX

84. WATER-COLOR: AMERICAN BRIGANTINE TUBAL CAIN OF
NEW YORK IN THE PORT OF MARSEILLES

55- Ship in full sail, with a distant view of the city. Capt. S. D. Stone in command. A very fine example. Signed in the lower right corner and dated 1877. Framed and glazed.

Height, 15½ inches; length, 22 inches

I. TUDGAY

85. NAVAL ENGAGEMENT BETWEEN THE BRITISH AND
FRENCH FLEETS

75- A spirited portrayal of a decisive encounter, the towering ships-of-the-line still exchanging broadsides in the foreground and middle distance, while several captured and battered vessels are shown at the left. Canvas. Signed and dated 1844 at lower left. Framed.

Height, 39 inches; length, 54 inches

UNKNOWN ARTIST

86. THE SHIP KATHARINE STEWART FORBES, LIEUT. GODDEN,
RUNNING FOR THE HARBOUR OF VALLETTA MALTA, 1831

27 50 British East Indiaman with wind on her quarter, headed toward port. Water-color. Framed and glazed.

Height, 18½ inches; length, 22 inches

UNKNOWN ARTIST

87. BRIG FLORIST, S. C. HARDING, MASTER, ENTERING
MALTA HARBOUR, 1857

1750 - A typical water-color of the period. Not signed. The brig carries the British flag, and the members of the crew are apparently at attention, having their portraits painted. Framed and glazed. *Height, 17 inches; length, 22½ inches*

WILLIAM VAN DE VELDE, JR.

DUTCH: 1633-1707

88. DUTCH FRIGATES AT ANCHOR IN COVE

300 - The ships are seen close to shore, sails being taken in, many of the crew in the rigging, while two long boats have landed a party of hunters who are shooting goats on the rocky ledges. A very interesting subject, skillfully handled. Canvas. In original hand carved frame. *Height, 34½ inches; length, 52 inches*

WILLIAM VAN DE VELDE, JR.

DUTCH: 1633-1707

89. NAVAL ENGAGEMENT BETWEEN THE BRITISH AND
DUTCH FLEETS

650 - Oil painting of this brilliant naval action. The British and Dutch vessels exchanging broadsides, exquisitely decorated sterns immediately in the foreground with all their details as shown in the important works of this master. The vessels are apparently actively employed in all quarters; some of them are shown sinking. It is brilliant in color and is unquestionably the finest example of this master's work in this country today. Painted on a panel, cradled and signed. Framed. *Height, 20 inches; length, 37 inches*

WILLIAM VAN DE VELDE, JR.

DUTCH: 1633-1707

90. THE SOLE BAY ACTION

200 - Painted in oil by Wm. Van de Velde. Dated 1672. Depicting action at Sole Bay between the English and Dutch Fleets. On canvas. From the Lord Northwick Collection, 1859. Framed. *Height, 42 inches; length, 56 inches*

WILLIAM VAN DE VELDE, JR.

DUTCH: 1633-1707

91. HARBOR SCENE

275 - Picturesque view with vessels of various types, Man-of-War, Dutch and English yachts in full sail, showing innumerable types of vessels of the period. Brilliantly painted. Framed. *Height, 30 inches; length, 49 inches*

THOMAS WHITCOMBE
ENGLISH: EARLY XIX CENTURY

92. THE BATTLE OF TRAFALGAR, OCT. 21ST, 1805

800-
A brilliant representation of this memorable action. H.M.S. *Leviathan*, *Conqueror* and *Neptune* are in the foreground, lowering their small boats to rescue the crew of the *L'Achille* of the French Navy, which through careless handling blew up. The fleet is portrayed to the right of the picture. It must be remembered that the Battle of Trafalgar was up to this time the greatest of naval engagements. Admiral Nelson had twenty-seven ships under his command, while the combined fleets of France and Spain numbered thirty-three. Admiral Lord Nelson was killed in this action on board his ship *Victory*. Canvas. Framed.
Height, 42 inches; length, 68 inches

[See illustration]

THOMAS WHITCOMBE [ATTRIBUTED TO]
ENGLISH: EARLY XIX CENTURY

93. THE BATTLE OF TRAFALGAR

450-
Portraying the Weather and Lee Divisions of the British Fleet Attacking the Combined Van and Rear Divisions of the French and Spanish Fleets. Close action, with the great ships, *Victory*, *Neptune*, *Leviathan*, *Conqueror*, *Royal Sovereign*, and *Mars* of the British Fleet gradually forcing one of the greatest Naval victories for England. Canvas, in gilt frame with crown piece of flags and displaying stern of a man-of-war. Below, tablet with key and names of ships.
Height, 41 inches; length, 66 inches

A complete composition, displaying the battle formation in detail

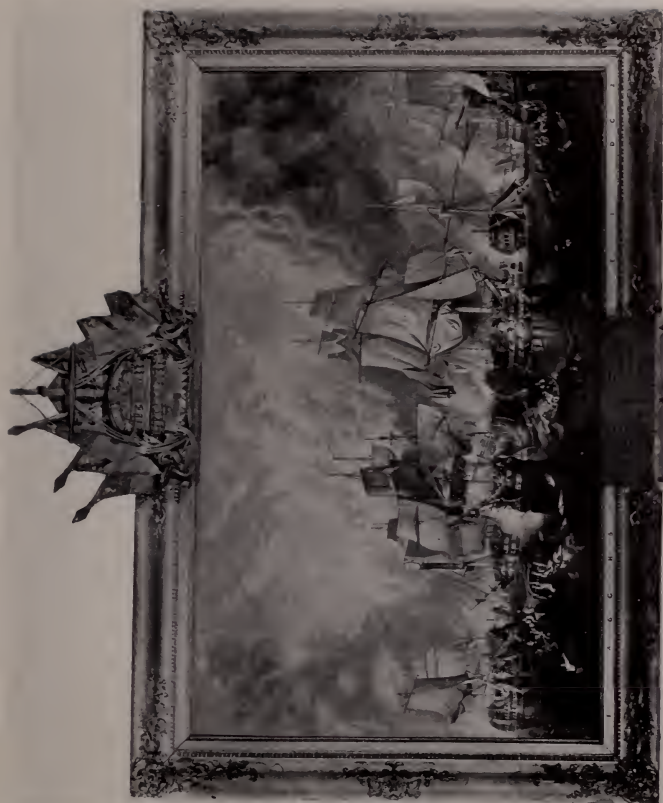
It is supposed that this is the original canvas from which the well known engraving by Dodd was copied, and that the present was the Royal Academy picture

RICHARD WRIGHT
ENGLISH: XVIII CENTURY

94. TWO ENGLISH MEN-OF-WAR OFF THE DUTCH COAST

550-
The splendid old ships of the mid-eighteenth century are portrayed leaving a Dutch port. A strong breeze has sprung up, and the crews are seen reefing sail. Several other ships are also shown, with a breakwater at the right. The whole handled in a vigorous manner. Canvas. Framed.

Height, 38 inches; length, 59 inches



[NUMBER 92]

SHIP MODELS

95. **MINIATURE BOXWOOD SHIP MODEL** *Early XIX Century*
 French Ship of the Line, completely rigged with carved stern and quarter galleries and ivory figurehead representing Bonaparte; carrying 130 guns and complete deck impedimenta. Complete in every detail. Mounted in a case with mirrors.

A very rare model in boxwood, showing the consecration by the Bishop, in red robes, accompanied by eleven of his priests, of the launching of the French war-ship *Ocean*. The key when inserted and turned at the side causes the whole to revolve, and at the same time bells are heard representing a carillon such as was usually played on such occasions.

Height of model, 8½ inches; length, 9 3/16 inches

Height of case, 15½ inches; length, 16 inches

96. **MODEL OF A DUTCH CARAVEL OF THE XVI CENTURY**
 Solid silver. High galleried stern with washbowl bow. Embossed hull in a design of nymphs and floral pattern. Mounting cannon. Fully rigged and in full sail. A great many pennants. Very elaborate stern. With complete complement of officers and crew. Pierced rails and stairway. Model set on wheels decorated with scenes. Hall mark on the silver.

Height, 24 inches; length, 22 inches

97. **HALF MODEL OF A CLIPPER SHIP (DOCK YARD)**
 Bread and butter type, built up with alternating oak and mahogany planks. Very skilfully carved figurehead. In fine condition and a very scarce type of American shipyard's model. *On panel: height, 13 inches; length, 15 inches*

98. **HALF MODEL OF A FRENCH FISHING TRAWLER**
 Built for the Fishers Society of Gascogne. A superb scale model from the Museum at Dunkerque. Mounted on bird's-eye maple panel, painted red to the water line. Black and gilt stream line. Deck equipped with winches, trawl, crane, and all minute details that are a part of these models.

Size of panel: height, 16 inches; length, 48 inches

99. **MODEL OF EARLY AMERICAN SIDE-WHEELER**
 Rigged and with complete equipment. Sails furled. In a glass case. *Height, 18 inches; length, 26 inches; width, 10 inches*

100. **MODEL OF AN AMERICAN FULL-RIGGED SHIP, TONOWANDA** *Period 1858*
 Hull of wood. Fully rigged. Complete deck equipment. All details are minutely carried out. *Height, 32 inches; length, 52 inches*

101. **MODEL OF FRENCH MAN-OF-WAR, SECOND RATE, 1790**
 Hull of wood with masts standing. The model was used for instruction in the Cherbourg Naval Academy. Sectional deck compartments showing the positions used for storing various supplies, such as ammunition, food, and water. One of the rarest types of model known. So far as the cataloguer can learn, this is the only example that has been ever offered in this country. In a glass case.

Height, 28 inches; length, 43 inches; width, 16½ inches

[See illustration]



[NUMBER 101]

102. MODEL OF THE ENGLISH SHIP ELIZABETH JANE 1840
Half hull, painted black and cream to keel. Completely rigged and set against painted back foil. In glazed case with walnut frame.
Height, 27 inches; length, 37 inches

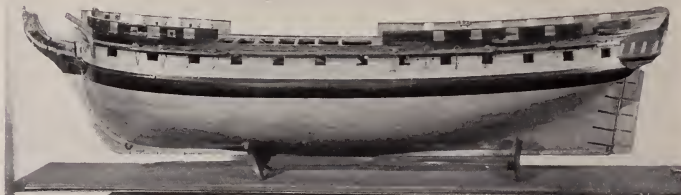
25-

103. MODEL OF A BRITISH SLOOP-OF-WAR Circa 1820
Hull built of wood, ribbed and planked. Carved and latticed stern and quarter galleries. Elaborately carved figurehead of an Admiral. Complete deck equipment, carrying twenty-six guns, and fully rigged. All rigging runs from the deck. A superb model.
Height, 64 inches; length, 82 inches

100-

104. SHIP-BUILDER'S MODEL OF AN AMERICAN PACKET SHIP Circa 1852
Construction hull of wood showing ribbing and planking. Scale. One of the very few full hulls of American Shipyards. Mounted on board. A very scarce model.
Length, 60 inches; width, 18 inches

90-



[NUMBER 105]

105. MODEL OF H.M.S. FRIGATE PERSEVERANCE Circa 1770
Admiralty model of the famous frigate, built of boxwood, ribbed and planked and to scale. Natural wood to the load water line, which is painted black. Deck sections open, showing the construction. Carved figurehead of Grecian female, half length, with scrolls. Built to carry 44 guns. A superb type of British frigate. Built at the Woolwich dock-yards and in unusually fine condition. In a glass case, with stand.
Height, 22 inches; length, 68 inches

900-

[See illustration]

106. MODEL OF H.M. YACHT FAIRY
Built to scale, by Trigge, Maritime Architect. Hull of wood. Bronze to the water line, black above. Finely carved figurehead with the coat-of-arms of Great Britain. Fully rigged, in a sea of white-caps. Set in a case with sky in background.
Height, 15½ inches; length, 27 inches

60-



[NUMBER 107]

107. BOXWOOD MODEL OF A BRITISH FRIGATE

Model built of boxwood, ribbed and planked and built to scale. Finely carved, latticed and pierced quarter galleries. Hull painted with a black load water line and decorated in green and red with Grecian design. Finely carved figure-head, full-length female figure. Stern gallery decorated with carved boxwood cupids and the like. Fully rigged, carrying latine. Decks planked, left open in part for inspection of lower quarters. Complete deck equipment. Very graceful lines and fine bronze cannon on trucks. Set on board.

Height, 42 inches; length, 53 inches

[See illustration]

150- Hull of boxwood, ribbed and planked and built to scale from original drawing and plan by Admiral Willaumez. Completely rigged with sails and deck equipment. Deck planked, partly open so that the interior may be inspected, the ship having a rudder at either end. The following description is given with this curious vessel: "The Amphisdrome was never actually built. Admiral Willaumez planned this ship. He wanted thereby to suggest one having two prows, which would enable it to go forward or backward without having it turn about. His system of yards and sails was arranged to that end. But the plan was not adopted. The admiral personally constructed this small model and had in his home a collection of models from ten to fifteen ships of various types. There is no doubt that this model comes from his collection, which was dispersed at the death of the Admiral". From one of the most important privately owned collections in the country. In glass case.

Height, 48 inches; length, 55 inches; width, 21 inches

109. SHIP-BUILDER'S MODEL OF A STATIONER'S BARGE Circa 1700

350- Hull built of boxwood, ribbed and planked. Exquisitely carved figures on stern and bow. Elaborately carved and gilded decorations. Carved and glazed cabin windows and doors, carrying on the stern the coat-of-arms of the shipwright's craft. Set in a Chippendale case. *Height, 14 inches; length, 44 inches*

Note: This type of boat was in universal usage on the Thames around London from 1600 to 1750. The forward section has seats and row-locks for oarsmen.

110. SHIP-BUILDER'S MODEL OF A 44-GUN BRITISH FRIGATE

Circa 1790

110- Hull of wood painted black with white port line stripes. Carved, pierced and latticed stern and quarter galleries, with an elaborately carved figurehead of a lion. Portholes covered. Deck completely laid. Mounted on a board.

Height, 17 inches; length, 50 inches; width, 18 inches

111. MODEL OF A DUTCH MAN-OF-WAR, 44 GUNS, SECOND RATE

100- Hull of wood painted bronze to the water line and black above, with red interlined porthole covers. Carrying 40 guns on trucks. Decorated stern and quarter galleries. Carved figurehead of full length figure with flowing hair and robes. Fully rigged, with complete deck equipment. Mounted in cradle.

Height, 48 inches; length, 64 inches



[NUMBER 112]

112. ADMIRALTY BOXWOOD MODEL OF AN ENGLISH
SECOND RATE MAN-OF-WAR

English, circa 1790

1100-
Finely planked and ribbed hull in boxwood. Hull painted white to load water line. Broadside gun-ports hinged in brass with tackle rings. Finely carved figurehead, full-length figure of Britannia, gilded. Scrolled bow to catheads. Stern carved, balustered and latticed, and enriched with sea nymphs, lambs and cupids, decorated in gilt below draped design in colors. Decks finely equipped with hatch covers, stairways, and the like. Portion of the deck left open to show inner construction. Set in glazed case on carved mahogany table stand with tapering legs.

*Length of model, 51 inches; total height of table case, 54 inches;
length, 56 inches*

[See illustration]

113. MODEL OF A SPANISH GALLEON

Circa 1900

60-
Hull built of wood. Painted green to the water line; white port with red strakes. High stern, carved stern and quarter galleries. Fully rigged with sails, which are gaudily painted. Complete deck equipment. Stands on cradle.

Height, 28 inches; length, 29 inches

114. MODEL OF A DUTCH CARAVEL OF THE XVII CENTURY,
IN SOLID SILVER

500-
High galleried stern, with scrolled bow and with full-length Neptune figurehead. Embossed hull, mounting cannon. Fully rigged and in full sail, with deck equipment. Complete crew of officers and men on deck. Many flags and pennants flying. Set on wheels. Hall mark on silver.

Height, 37 inches; length, 32 inches



[NUMBER 115]

115. ADMIRALTY BOXWOOD MODEL OF A BRITISH FRIGATE

Circa 1760

2050- Exquisitely planked and ribbed. Hull in boxwood with copper sheath bottom. Beautifully decorated stern and quarter galleries, elaborately carved. Finely carved figurehead of a female figure. Stern is carved, balustered, latticed, and enriched with figures. Decorated in green with a floral motive. Decks planked, left partially open so that the lower deck can be easily seen. Set in a glazed Chippendale case. Built to scale.

Height, 16 inches; length, 15 inches; width, 18 inches

Unquestionably the most important Admiralty model of a British frigate ever offered at public sale.

[See illustration]

116. LARGE BONE SCALE MODEL OF H.M.S. CALEDONIA, 124 GUNS

Full planked hull in bone, baline trim, mounting 124 miniature bronze cannon on bone trucks. Finely carved, pierced and glazed stern with double gallery surmounted by British coat-of-arms and, beneath, the name *Caledonia*. Quarter galleries carved to match stern. Gracefully carved bow, mounting full carved bone figure of a warrior. Baline taffrail. The taffrail itself is exquisitely carved underneath the baline; main deck rails and aprons carved to carry out the general design. Completely rigged with masts and spars of bone, and deck fully equipped. Set on galleried base of checkered bone, baline and teakwood. In glass case.

Size of case: height, 49 inches; length, 62 inches; width, 23 inches

2500- Loaned to the South Kensington Museum, dated July 13, 1888 where it was shown for many years. H.M.S. *Caledonia*, 124 guns, was a three-decker and a ship of the line. She was designed by Sir William Rule and was launched at Devonport in 1808. In 1856 she became the Hospital Ship at Greenwich and was renamed *Dreadnaught*. In her time she was considered the finest vessel of her class and was the favorite ship of Admiral Lord Exmouth. Her armament was: thirty-two 32 pounders; middle deck, thirty-four 24 pounders; main deck, thirty-four 18 pounders; quarter deck, eighteen 12 pounders; hook deck, six 12 pounders. Her complement was 875 officers and men. Her tonnage was 2616; length on gun deck, 205 feet; breadth, 54.5 feet. Depth of hull, 23.1 feet. The model is built to scale 1:72, and is considered the finest scale model in bone extant. The scale is sufficiently large that it enabled the artisan to execute all details minutely, carrying this scale from keel to trucks.

[See illustration, opposite page]



[NUMBER 116]

117. ADMIRALTY MODEL OF THE BRITISH SHIP *St. Albans*, 1764
Model built to scale; of wood. Painted white to the water line, as was done with all models of that period. Deck strakes; buff sides and light above. Scale: 1/48 of an inch to the foot. The ship *St. Albans* was taken in hand July 13th, 1759, and finished and launched Sept. 12th, 1764. Her dimensions, according to Charnock: length on gun deck, 159 feet 3¾ inches; breadth of the extreme, 44 feet, 6½ inches; depth in the hold, 18 feet 9¾ inches. Mounted on cradle.
Length, 39 inches

118. MODEL OF AN AMERICAN FOUR-MASTED BARK, 1865
Hull built of wood, painted bronze to the water line, black above. White deck line. Built for late packet trade. Fully rigged and complete deck equipment. Mounted on cradle.
Height, 29 inches; length, 39 inches

119. SHIP MODEL OF THE CHINA TEA CLIPPER *TEA QUEEN*
Hull of wood. Ribbed and alternating planks of mahogany and oak. Hand-somely carved figurehead and stern piece. Deck laid and fully equipped, and rigging complete. Exceptionally fine lines in the hull, that of a speedy clipper ship.
Height, 38 inches; length, 64 inches

120. SHIP MODEL OF H.M.S. *Isis*
Dock-yard model built to scale. Completely ribbed and planked with laid deck. Finely carved three-quarter length female figure. Stern and quarter galleries carved and latticed. A perfect example of this period. In contemporaneous case.
Size of model: hull, 45 inches over all
Size of case: height, 23 inches; length, 56 inches; width, 16½ inches

Note: The H.M.S. *Isis* was launched in 1774 on the River Medway. She was of 1,051 tons displacement and carried a crew of 343 men. Her length was 146 feet and her beam 41 feet, with a draught of 15 feet.

From 1776 to 1780 she took an active part in the American Revolution. During this period she was chased and brought to action on August 16th, 1778, by the French *Cesar*, a "74". The latter cleared for action on one side only and, seeing this, the *Isis* sailed around to the other side and damaged the larger ship so badly that she was glad to escape with a loss of 50 killed and wounded.

In 1801 the *Isis* took part in the action against Copenhagen in the fleet under Lord Nelson.

In 1810 H.M.S. *Isis* was broken up at Deptford.

121. ADMIRALTY BOXWOOD MODEL OF A 54-GUN FRIGATE
English, 1824
Finely constructed Admiralty builders' hull. Planked and ribbed. The ribs open to water line to show construction of keel and underbody. Planked from water line up. Portholes between decks and on decks to accommodate 54 cannons. Exquisitely carved full-length female figure draped in flowing robe with staff in right hand and with left hand pointing "ONWARD". The whole set on finely scrolled bow decorated in gilt on black ground. Stern richly carved and decorated with latticed and glazed lights. With stellated motif at either end, draped to centre coat-of-arms. Quarter galleries to match. Set on table plaque.
Length, 52 inches

122. BONE, BOXWOOD AND COPPER MODEL OF AN
ENGLISH MAN-OF-WAR

XVIII Century

Hull covered in copper with bone striping mounting 120 bronze cannon. Finely carved, pierced and decorated quarter stern galleries. Full-length carved figure of a man at the bow. Fully rigged, sails set. Complete deck equipment and mounted in glazed case.

Height, 12 inches; length, 16 inches

One of the Dartmoor Prison models

123. MODEL OF A BRITISH FRIGATE

Circa 1790

Hull of bone, with baline trim. Superbly carved quarter and stern gallery. Mounting 48 guns. Full deck impedimenta, baline rails. Belfry and windows. Fully rigged. Fine example of Dartmoor Prison model. On carved feet.

Height, 20 inches; length, 27 inches



[NUMBER 124]

124. MODEL OF AMERICAN PACKET SHIP BENJAMIN F. PACKARD 1882

Hull of wood built to scale from original plans. Painted green to the water line and black above. Bow carrying the carved scroll. Graceful sheer line. Rigged fully. To scale. Complete deck equipment to the minutest detail. Built by Lieut. Nielsen, Danish Naval Architect.

Height, 25 inches; length, 32 inches

Above model is a miniature of the original ship which is offered in this sale. For details see description of original ship, the following number.

[See illustration]

THE CLIPPER SHIP *Benjamin F. Packard*

125. SHIP BENJAMIN F. PACKARD

THE Clipper ship *Benjamin F. Packard* was built in 1883 by Messrs. Goss, Sawyer & Packard, of Bath, Maine. Her measurements are 244 ft. on deck with a 43 ft. beam. Tonnage 2,013. She has a copper-sheathed bottom and is fully rigged in first class condition. The captain's quarters are finished in the best late Victorian style. The dining saloon with all its necessary accessories remains.

The *Benjamin F. Packard*, the last of the wooden ships that were built at this Yard in Bath, is not a cripple seeking shelter. She is still seaworthy and able to breast the ocean swells with the best of ships. But the day of her kind is done. The white winged vessels have served their time, and the swift pace of modern trade has all but banished the wooden ship from the high seas.

The *Benjamin F. Packard* completed her final voyage in October, 1925. Heavily laden with a cargo of 2,000,000 feet of lumber, she made her way from the Pacific Coast through the Panama Canal and northward.

Her owners arranged to have her towed on her last journey, "to make better time", they explained. No such humiliation for the last of the clippers! Proudly she spread her sails until they swelled like white balloons, and for a large part of the way she led her tugs, deigning only to let them hover about her sides like troublesome flies.

When she rounded Cape Hatteras she met with the sort of gale that had worsted many another ship, but under the cautious guidance of Captain D. J. Martin she weathered the storm and made port none the worse for wear. "Nor was there any necessity of pumping her bilges on the way", say those who brought her into harbor for the last time.

Her cargo was discharged. Then followed anxious days for the *Benjamin F. Packard*. She was to be sold. The last of the clippers was to go to the highest bidder. For weeks her fate lay in the balance. Lovers of America's past shipping glory feared lest she be stripped and turned into a common barge to carry oil and coal in coastwise trade. At this time Mr. Theodore Roosevelt Pell purchased the ship and later sold his interest in it to Mr. Williams. The *Benjamin F. Packard* was built for use in the California trade which followed in the wake of the gold rush. Her first cargo and her last were of the same kind. On her maiden trip from the West to the East she brought a load of lumber to Philadelphia.

The sturdy old craft plowed her way into the waters of the other hemisphere also. She made many a voyage with the Australian wool and the China tea clippers and returned with other cargoes to the United States and England.

Then she changed hands. No longer did she sail the China seas or the Bay of Bengal. Becoming the property of the Booth Fisheries Company of Seattle, she was sent to the Alaskan coast. She is still girdled with iron at her water line, placed there to enable her to cut her way through the ice.

Shortly before the installation of Mr. Williams' Museum on board the ship was completed, an appeal was made to him by the U. S. Junior Naval Reserve. Mr. Williams turned over the *Benjamin F. Packard* to them for use as a Naval Training Ship for a year. She was then docked at 96th Street and the North

River, New York City. After she was returned by the U. S. Junior Naval Reserve, she was towed to Manhasset Bay, opposite the Casino, Port Washington, Long Island, where she now rests.

Arrangements have been made with the proprietor of the Casino whereby any intending purchasers of the *Benjamin F. Packard* will be shown aboard her on request.

The ship is to be sold as is, in its present location.

[See frontispiece]

MARINE PRINTS

G. VANDER GUCHT

126. BOMBAY

20 - Engraved and in colors by G. Vander Gucht after the original painting and delineated by Lambert & Scott. Printed for Robert Sayer and Carrington Bowles, London. Extremely fine impression, in unusually good condition. Folio. framed and glazed.

J. HILL

127. THE CAPTURE OF HIS MAJESTY'S FRIGATE ENDYMION
BY THE UNITED STATES SHIP PRESIDENT

145 - Aquatint engraved by Hill after drawing by an officer of H.M.R.N. Published by W. Decley, London, 1838. Inscribed to the Captain, Officers and Crew of the *Endymion* by Thos. Richards. Very scarce aquatint of the Naval Engagement of the War of 1812, in good condition with margins. Folio.

CLIFFORD R. JAMES

128. CLIPPER SHIP THREE BROTHERS FORMERLY
STEAMSHIP VANDERBILT

60 - Mezzotint printed in colors by Clifford R. James after the painting by T. G. Dutton. Proof signed in pencil. Edition limited. Folio.

129. THE NEW YORK & LONDON PACKET SHIP DEVONSHIRE
1300 TONS. TO CAPT. E. E. MORGAN

45 - Mezzotint printed in colors. Engraved by Clifford R. James. After the painting by T. G. Dutton. Signed proof. Edition limited. Folio.

130. THE NEW YORK AND LONDON PACKET SHIP VICTORIA
1000 TONS (ENTERING NEW YORK HARBOUR)
TO CAPTAIN E. E. MORGAN

50 - Mezzotint printed in colors and engraved by Clifford R. James after the original painting by T. G. Dutton. Published by Jas. Connell & Son., Ltd., London and Glasgow. Proof signed in pencil. Edition limited. Folio.

J. KIRKALL

131. WHALING

22 50
The fishery of Great Britain in its three different branches, herring, cod and whale fishing. The tryout works, which are on the shore originated with the Dutch whalers of the early Seventeenth Century. Titles in English and French. Line engraving, colored. Thomas Baston, printer. J. Kirkall, sculptor. Painting by Carrington Bowles, London. Small folio. Framed and glazed. A very rare whaling print.

L. LEBRETON

132. CONSTANTINOPLE—DIVISION OF THE FRENCH AND ENGLISH FLEET

15 -
Lithograph and in colors by L. Lebreton after the original painting by Roux. Very fine impression. Good condition with wide margins. Folio.

LOUIS LE BRETON

133. THE CORVETTES, ASTROLABE AND ZELEE

30 -
Lithograph and in colors by and after Louis Le Breton. Published by Gambart & Co., London, 1842. Extremely fine impression in perfect condition with wide margins. Folio.

MURRAY DRAPER FAIRMAN AND CO.

134. BATTLE ON LAKE ERIE, FOUGHT SEPTEMBER 10TH, 1813—FIRST VIEW

40 -
Engraved and in colors by Murray Draper Fairman and Co., after the original drawn by Sully and Kearny and published by Wm. Smith, Philadelphia. Very fine impression, in good condition, with margins. Folio. Framed and glazed. Companion to the following

135. BATTLE ON LAKE ERIE, FOUGHT SEPTEMBER 10TH, 1813—SECOND VIEW

40 -
Engraved and in colors by Murray Draper Fairman and Co., after the original drawn by Sully and Kearny and published by Wm. Smith, Philadelphia. Very fine impression, in good condition, with margins. Folio. Framed and glazed. Companion to the preceding

RAVENET

136. TAKING OF THE MARQUESE DE ANTIEN, AND LOUIS ERASME BY THE PRINCE FREDERICK, AND DUKE, PRIVATEERS

5 -
Engraved and in colors by Ravenet after the original painting by Brooking. Published by James Whittle and R. H. Laurie, London, 1818. Very fine impression, in perfect condition and with wide margins. Medium folio.

R. G. & A. W. REEVE

137. VIVID AND WATERWITCH, OFF ORFORDNESS IN A BREEZE

12 50
Aquatint and in colors engraved by Reeve after the original painting by J. Ward, Esq. Printed by McQueen and published in 1839 by R. S. Crackles. Folio. Framed and glazed.

GIOVANNI SILVESTRI

138. VIEW OF THE ATTACK MADE ON ALGIERS BY THE BRITISH SQUADRON ON THE 27TH OF AUGUST, 1816, FROM 6 TILL 9 P.M. Aquatint and in colors engraved by Silvestri after the original picture of Cominotti. Published by John Marenigh. Index of names of ships on each side of title. Very brilliant impression and scarce. Medium folio.

T. SINCLAIR

139. STEAM SHIP WM. PENN Lithograph and in color by T. Sinclair and drawn on the stone by W. H. Rease. A scarce print and a good impression with margins. Large folio. Framed and glazed.

R. SMART AND H. PYALL

140. THE BATTLE OF NAVARIN: A PAIR Engraved and in colors by Smart and Pyall from drawings made by Sir I. Theophilus, London, published 1828. Extremely brilliant impressions of the finest quality, in perfect condition with wide margins. Framed and glazed. Folios. [Lot.]

Note: This celebrated action was fought in the Bay of Navarin on the western coast of Mauria by the combined squadrons of Gt. Britain, France and Russia against the United Turkish, Egyptian and Tunisian Fleets.

NATHANIEL SPARKS

141. CLIPPER SHIP YORKSHIRE, 1100 TONS, EDWARD ADOLPHUS REYNELL, COMMANDER Mezzotint engraved and in color by Nathaniel Sparks after the original painting by T. G. Dutton. Published by Jas. Connell & Son, Ltd., London and Glasgow. Proof signed in pencil. Edition limited. Folio.

J. C. STADLER

142. THE BOMBARDMENT OF ALGIERS BY THE BRITISH FLEET AND DUTCH SQUADRON ON THE 27TH OF AUGUST, 1816 Aquatint engraved and in colors by Stadler after the original painting by P. H. Rogers. Extremely brilliant impression, in very good condition, with wide margins. Excessively scarce. Folio. Framed and glazed.

TREGEAR AND LEWIS

143. THE BRITISH QUEEN ON HER FIRST VOYAGE FROM LONDON TO NEW YORK Aquatint engraved and in colors by Tregear and Lewis. Published by G. S. Tregear, London, 1840. Superb impression in perfect condition with wide margins. Framed and glazed.

WELLS

144. A VIEW TAKEN FROM LISBON OF THE POINT OF CASSILHAS
THE ENGLISH HOSPITAL & THE CONVENT OF ALMADA—THE
OPPOSITE SIDE OF THE TAGUS

12 50
Aquatint and in colors engraved by Wells. After the original drawing by Noel, and published May 20, 1793, London. Fine impression in good condition with margins. Folio.

145. A VIEW OF THE CASTLE OF BELEM AT THE ENTRANCE OF
THE PORT OF LISBON

17 50
Aquatint engraved and in colors by Wells after the original drawing by Noel and published, London, May 20th, 1793. Unusual view of Lisbon, showing the ships and shipping in the harbor. Good impression with margin. Folio.

[END OF FIRST SESSION]

\$ 26844.52

SECOND SESSION

Thursday, December 5, 1929 at 8:15 p.m.

Catalogue Numbers 146 to 294 Inclusive

ETCHINGS

FRANK W. BENSON

- 32⁵⁰ 146. THE VISITOR
Original etching. Signed proof No. 4. Edition limited. Rare.

MUIRHEAD BONE

- 200 - 147. LIBERTY CLOCK
Original etching. Signed in pencil. Proof. An early brilliant impression on Japanese paper.

DAVID YOUNG CAMERON

- 130 148. ARRAN PEAKS
Original etching. Proof signed in pencil. Brilliant impression.
- 180 - 149. THE GARGOYLES—STIRLING CASTLE
Original etching. Proof signed in pencil. Early impression on Japanese paper. Scarce.
- 110 - 150. ROSLYN CHAPEL
Original etching. Signed proof. Very scarce. Framed and glazed.

ALBERT DURER

- 15 151. MARTYRDOM OF ST. CATHERINE
Original woodcut. Fine and scarce.
- 100 - 152. MELANCHOLIA
Original etching. Very good impression and in fine condition.

SEYMOUR HADEN

- 30 - 153. THE BOAT HOUSE
Original drypoint. First state. Signed proof. Very fine quality and scarce.
- 65 - 154. ON THE TEST
Original etching and drypoint. Superb impression. Very rich. Signed proof. Scarce.

ALFONSO LEGROS

- 17⁵⁰ 155. MAN'S HEAD
Original silver point lithograph drawn on the stone by Legros. A very brilliant impression. Scarce.

AUGUSTE LEPERE

156. ROUEN CATHEDRAL

170-
Woodcut engraved by and after Lepere. Very elaborate print of this famous cathedral, on thin Japanese paper. One of six impressions.

C. MERYON

157. TOURELLE DE LA RUE TIXERANDERIE

40-
Original etching by Meryon, signed with the monogram in upper right hand corner. Second state. Superb condition and quality.

JAMES McBEY

158. BUCHAN

20-
Original etching. Proof signed in ink. Edition limited and numbered.

159. ENKHEISEN

25-
Original etching. Hardie No. 67. Signed proof. Limited edition. Very scarce.

JOSEPH PENNELL

160. ST. PAUL'S, BROADWAY, NEW YORK

60-
Original etching. Proof. Signed in pencil.

CAMILLE PISARRO

161. PASSAGE DE ROUEN (COTE ST. CATHERINE)

1750
Original etching. Very early proof, with the stamp of the etcher. Extremely scarce.

162. PORT DE ROUEN (AVEC BATEAU A VAPEUR)

1750
Original etching. Proof. With the artist's stamp. Scarce.

163. RUE DAMIETTE A ROUEN

10-
Original etching. Proof with artist's stamp. A very brilliant impression, and scarce.

REMBRANDT

164. CHRIST AND THE WOMAN OF SAMARIA

20-
Very fine early impression, in unusually good condition.

J. A. McN. WHISTLER

165. THE ARTIST

55-
Original etching. A good impression. Signed in the plate.

166. AMSTERDAM

410-
Original etching. Proof signed in pencil with the butterfly. A superb impression. Framed and glazed.

167. THE BOATMAN

20-
Original etching. A good impression. Signed in the plate.

168. COCK AND HENS

Lithograph drawn on stone by Whistler. Proof of the first state. Signed in pencil with the butterfly. Excessively rare. Framed and glazed.

169. GANTS DU SUEDE

Original lithograph. First state. Proof. Signed in pencil with the butterfly.

170. LADY HADEN

Original lithograph drawn on the stone by Whistler. Early impression on Japanese paper. Signed in the plate with the butterfly.

171. LADY HADEN

Original lithograph drawn on the stone by Whistler. Early impression.

172. SONG OF THE GRADUATES, 1852, UNITED STATES
MILITARY ACADEMY

Music sheet. Cover designed by Cadet Whistler. Lithograph of Sarony & Major, New York. Music by Apelles. Words by a Cadet. The earliest known lithograph by Whistler, with a view of the Hudson River from West Point. Excessively scarce.

173. VENICE

Original drawing by Whistler on brown paper. One of the delicate drawings made while the artist was at work etching the Venetian set of plates for the Fine Arts Society. Framed.

ANDERS ZORN

174. THE BILLIARD PLAYER

Original etching. Proof signed in pencil. Brilliant impression.

PAINTINGS

E. BERNE-BELLECOUR

175. FRENCH CAVALRY OFFICER

Painted on a panel. Signed and dated 1884. Framed.

Height, 14½ inches; width, 9½ inches

J. G. BROWN

176. THE PALISADES AT FORT LEE

Early painting by this famous American painter, in a vein rarely found. View of the Hudson River, with boats and the Palisades in the distance. A superb example of the Hudson River School of painters, which would not be recognized as coming from the brush of this artist. Signed and dated, J. G. BROWN, 1867. On canvas. Framed.

Height, 39 inches; length, 72 inches

H. B. CHALON

177. PORTRAIT OF A HUNTER

Painted on canvas by H. B. Chalon. Signed and dated. Framed.

Height of canvas, 25 inches; length, 30 inches

H. B. CHALON

178. THE SPANIEL

Painted on canvas by H. B. Chalon. Signed and dated 1797. Framed.

Height of canvas, 13 inches; length, 17¼ inches

80-

H. B. CHALON

179. SPANIEL AND PHEASANT

Very interesting painting by this early master. Canvas. Framed.

Height of canvas, 12 inches; length, 15 inches

110-

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

180. FOREST OF FONTAINEBLEAU

Study showing an artist sketching at the foot of some trees. On canvas. Signed. Framed.

Height, 11 inches; width, 9½ inches

Purchased from the artist by Professor Aggasiz for Dr. Angell, in whose collection it remained until his death

275-

EUGENE DELACROIX

FRENCH: 1799-1863

181. INTERIOR OF A CHURCH

Painting on canvas by this famous painter. A very brilliant example bearing the description of the Boston Museum and a statement by the reliner. Framed.

Height, 13½ inches; width, 10½ inches

Collection of Dr. Angell of Boston, Mass.

35-

EUGENE DELACROIX

FRENCH: 1799-1863

182. RELIGIOUS SUBJECT

Oil painting on academy board. Evidently a study for one of the artist's more important pictures. Superb handling. Signed with initials. Framed.

Height, 14 inches; length, 17 inches

Collection of Dr. Angell of Boston, Mass.

65-

CHARLES FRANCOIS DAUBIGNY

FRENCH: 1817-1878

183. LANDSCAPE WITH CATTLE AND SHEEP

Black and white drawing. A superb landscape, with river and hills in the distance. Cattle in the foreground and sheep on the hillside. A particularly brilliant example of this early Barbizon painter. Signed and dated. Framed and glazed.

Height, 14 inches; length, 21 inches

Collection of Dr. Angell of Boston, Mass.

80-

CHARLES FRANCOIS DAUBIGNY

FRENCH: 1817-1878

184. LANDSCAPE WITH RIVER

Oil painting by Daubigny. Superb example of early morning effect. Painted in the manner of 1860. On a panel. Signed and dated. Framed.

Height, 9½ inches; length, 15½ inches

Collection of Dr. Angell of Boston, Mass.

MARIANO FORTUNY

185. A FRENCH GENTLEMAN, SEATED

Pen and ink drawing. Forceful and cleverly handled. Signed and dated 1871. Framed and glazed.

Height, 7¾ inches; width, 5¼ inches

Collection of Dr. Angell of Boston, Mass.

JOHAN BARTHOLD JONGKIND

DUTCH: 1819-1891

186. NOTRE DAME DE LA GARDE

Very delicate water-color by this famous Dutch painter. Signed and dated 1873. Framed and glazed.

Height, 10¾ inches; length, 15 inches

Collection of Dr. Angell of Boston, Mass.

JOHAN BARTHOLD JONGKIND

DUTCH: 1819-1891

187. SCENE NEAR GRENOBLE

Very brilliant broadly handled water-color sketch. Framed and glazed.

Height, 12 inches; length, 17 inches

Collection of Dr. Angell of Boston, Mass.

JOHAN BARTHOLD JONGKIND

DUTCH: 1819-1891

188. FISHING BOAT

Very simple and broadly handled water-color. Signed. Framed and glazed.

Height, 6¾ inches; length, 10½ inches

Collection of Dr. Angell of Boston, Mass.

JOHAN BARTHOLD JONGKIND

DUTCH: 1819-1891

189. ST. PIERRE

Water-color. Very skilful drawing. Signed and dated. Framed and glazed.

Height, 7 inches; length, 12 inches

Collection of Dr. Angell of Boston, Mass.

JOHAN BARTHOLD JONGKIND

DUTCH: 1819-1891

190. AVENUE WITH A TREE

Water-color. Framed.

Height, 16 inches; width, 10 inches

Collection of Dr. Angell of Boston, Mass.

JOHAN BARTHOLD JONGKIND

DUTCH: 1819-1891

191. DUTCH VILLAGE

Very effective water-color drawing by this brilliant painter. Framed and glazed.

Height, 11 inches; length, 16½ inches

120- Collection of Dr. Angell of Boston, Mass.

EMILE CHARLES LAMBINET

FRENCH: 1815-1877

192. LANDSCAPE

Delightfully painted on academy board. View of a stream with willows and farm in the distance, with a farmer loading hay. Extremely brilliant. Signed and dated 1864. Framed and glazed.

Height, 9 inches; length, 15 inches

40- Collection of Dr. Angell of Boston, Mass.

H. S. LUKENS

AMERICAN

193. A BULL ELK CALLING

Painted in oil. Interior of woods by a lake with the elk calling a mate. On canvas. Signed and dated in lower left corner. Framed.

Height, 22 inches; length, 36 inches

75-

ANTON MAUVE

DUTCH: 1838-1888

194. DUTCH INTERIOR

Painted on panel, cradled. Study of a housewife busy in a kitchen. Signed. Framed.

Height, 13 inches; length, 18 inches

60- Collection of Dr. Angell of Boston, Mass.

ANTON MAUVE

DUTCH: 1838-1888

195. STUDY OF A GRAY HORSE

Oil painting on canvas. Signed. Framed.

Height, 14 inches; length, 21 inches

40-

Collection of Dr. Angell of Boston, Mass.

GEORGE MORLAND

ENGLISH: 1763-1804

196. DOGS

Painted by George Morland on canvas. Relined. Shows two of the thoroughly characteristic Morland dogs disputing the possession of a bone. Painted in Morland's broadest manner. Framed.

Height, 15½ inches; length, 21½ inches

50-

GASPARD (DUGHET) POUSSIN

FRENCH: 1613-1675

198. EXTENSIVE LANDSCAPE WITH A VIEW OF MOUNTAINS

Groups of sheep, cattle and peasants in the foreground. Ruins in the distance and large temple at the left in the shade of a great oak tree. On canvas. Framed.

Height, 35 inches; length, 45 inches

70-

GASPARD (DUGHET) POUSSIN

FRENCH: 1613-1675

199. BROAD AND INTERESTING MOUNTAINOUS AND
WOODED LANDSCAPE

65- With classic buildings and ruins in the distance; in the foreground a group of cattle with peasants, and a large tree at the right. Above is a bright sky. On canvas. Framed. *Height, 35 inches; length, 45 inches*

THEODORE PIERRE ETIENNE ROUSSEAU

FRENCH: 1812-1867

200. HOUSES

50- Painted in oil on canvas. Fine example of this artist's early study. Signed. Framed. *Height, 8 inches; length, 12 inches*

Collection of Dr. Angell of Boston, Mass.

WILLIAM SHAYER, SR.

201. GAMEKEEPERS

70- Painted in oil on canvas, during the early part of the last century. A very fine example in color and expression. Signed and dated. Framed.

Height, 29 inches; length, 25 inches

ARTHUR SCHNEIDER

202. DUCKS IN A FOG

75- Painted by Arthur Schneider. Canvas. Carved and gilded frame.

Height of canvas, 20 inches; length, 24 inches

ARTHUR SCHNEIDER

203. A SEAWEED BLIND

85- Painted by Arthur Schneider. Canvas. Carved and gilded frame.

Height of canvas, 20 inches; length, 24 inches

ARTHUR SCHNEIDER

204. SNIPE OVER THE DUNES

85- Painted by Arthur Schneider. Canvas. Carved and gilded frame.

Height of canvas, 20 inches; length, 24 inches

ARTHUR SCHNEIDER

205. GOING FOR A CRIPPLE

85- Painted by Arthur Schneider. Canvas. Carved and gilded frame.

Height of canvas, 20 inches; length, 24 inches

ARTHUR SCHNEIDER

206. BRANT ABOUT TO REST

Painted by Arthur Schneider. Canvas. Carved and gilded frame.
Height of canvas, 22 inches; length, 26 inches

110-

ARTHUR SCHNEIDER

207. YELLOW-LEGS ALIGHTING

Painted by Arthur Schneider. Canvas. Carved and gilded frame.
Height of canvas, 20 inches; length, 24 inches

80-

ARTHUR SCHNEIDER

208. THE SNIPE POND

Painted by Arthur Schneider. Canvas. Carved and gilded frame.
Height of canvas, 22 inches; length, 26 inches

85-

ARTHUR SCHNEIDER

209. HAUNTS OF THE DUCK

Painted by Arthur Schneider. Canvas. Carved and gilded frame.
Height of canvas, 22 inches; length, 26 inches

50.

ARTHUR F. TAIT, N.A.

AMERICAN: 1819-1905

210. STALKING RED DEER

Painted by A. F. Tait on canvas. Signed in lower right corner. A particularly fine and unusual example, depicting a Highlander in costume of the MacDonald Clan. Framed.
Height of canvas, 18 inches; length, 24 inches

200-

[See illustration]



[NUMBER 210]

UNKNOWN ARTIST
EARLY GEORGIAN

211. A FAMOUS GOLFER, JAMES ASTON

Painted on canvas in the early Georgian manner. This intensely interesting portrait of the golfer with his caddy, in the elaborate costume of the period, is among the earliest of the golfing portraits. The painting has been reproduced in recent years in aquatint. Framed. *Height, 21 inches; width, 15 inches*

[See illustration]

ENGLISH ENGRAVINGS OF THE
XVIII AND XIX CENTURIES

A. B. AENEAS VICO

212. CHARLES V

Woodcut. Extremely interesting portrait, elaborately decorated with incidents from the life of this great ruler. Very scarce.

J. BARNEY

213. THE THATCHER

Mezzotint engraved and in colors by and after J. Barney. Very fine color print in fair condition with margin. Framed and glazed with black and gold glass.

FRANCIS BARTOLOZZI

214. THE RIGHT HON. JOHN DUNNING, LORD ASHBURTON,
LATE CHANCELLOR OF THE DUCHY OF LANCASTER

Stipple-engraved by F. Bartolozzi after the original painting by Sir Joshua Reynolds. Published 1790 by T. Macklin, London. A very fine impression in good condition with wide margins. Medium folio.

215. THE RIGHT HONORABLE CHARLES EARL CAMDEN

Engraved in stipple by Bartolozzi. After the original portrait by Gainsborough. Published, London, Nov., 1795 by G. Bartolozzi. Very fine quality. With margins and in good condition. Medium folio.



[NUMBER 211]



[NUMBER 216]

216. MISS FARREN
 260- Stipple engraving by F. Bartolozzi. After Sir Thomas Lawrence. Printed in colors. Published January 2nd, 1792, by Bull and Jeffreys, Ludgate Hill, London. A beautiful impression of the finest quality of this most important portrait by Sir Thomas Lawrence. Very early state of the plate and in superb condition. Of the greatest scarcity. Medium folio.

[See illustration]

R. BROOKE

217. THE STORM

20- Mezzotint engraved and in colors by R. Brooke after the original painting by Morland. Very good impression with narrow margin. Framed and glazed. Black and gold glass mat. Very scarce.

H. R. COOK

218. ST. CECELIA

15- Stipple-engraved by H. R. Cook after the original painting by R. Westall, R.A. Printed in colors, very good quality with narrow margins. Framed. Black and gold glass.

SAMUEL COUSINS

219. PORTRAIT OF ROBERT BURNS

25- Mezzotint engraved by Wm. Walker and Samuel Cousins after the original by Alexander Masmyth, 1787. Private plate. Executed 1830 by Wm. Walker, Edinburgh. Dedicated to the Noblemen and Gentlemen of the Royal Caledonian Hunt. Very scarce early impression, in fine condition, with wide margins. Medium folio.

220. SIR ASTLEY PASTON COPPER, BART., F.R.S.

22 30 Mezzotint engraved by Samuel Cousins after the painting by Sir Thomas Lawrence. Published 1830 by Colnaghi, London. Among the scarce medical portraits and one of its most brilliant subjects. This print in unusually fine condition and quality. Large margins. Medium folio.

221. THE HONORABLE SIR JOHN PATTERSON, KNT., ONE OF THE JUSTICES OF HER MAJESTYS COURT OF QUEENS BENCH

17 30 Mezzotint engraved by Samuel Cousins after the original by Margaret Carpenter. Published 1837 for the engraver by Moon, London. A very brilliant impression in fine condition with wide margin. Medium folio.

222. THE RIGHT HONOURABLE SIR CHARLES MANNERS SUTTON, G.C.B., SPEAKER OF THE HOUSE OF COMMONS

4- Mezzotint engraved by Samuel Cousins after the original painting by Pickersgill. Published 1835 by Colnaghi, London. Fine early impression. Good condition with wide margins. Medium folio.

J. DANIEL

223. LOUIS XVI, KING OF FRANCE

7 30 Mezzotint engraved by J. Daniel. After the painting in crayons by S. De Koster which was his first portrait to be exhibited to the public. Published July, 1793 by J. Dryden, London. Verse from Shakespeare below title. Extremely brilliant impression of this fine plate. In perfect condition. With margins. Very scarce. Small folio.



[NUMBER 224]

A. DARCIS

224. INDUSTRY AND ECONOMY

2/0-

Stipple engraved and in color after the original painting by H. Singleton. Published, London, March 25th, 1800. A superb impression, the finest quality, in perfect condition, with wide margin and excessively scarce. Large folio. Companion to the following.

[See illustration]



[NUMBER 225]

225. EXTRAVAGANCE AND DISSIPATION

2/0. Stipple engraved and in color by A. Darcis after the original painting by H. Singleton. Published, London, March 25th, 1800. A superb impression, finest quality, in perfect condition, with wide margin and excessively scarce. Large folio.

Companion to the preceding.

[See illustration]

P. DAWE

226. SIR JOHN SCOTT
Engraved in mezzotint by Dawe after the painting by John Brown. Published January, 1793, by R. Smith, London. One of the scarcest of the legal portraits; an admiralty lawyer. In very good condition with margin. Small folio.

DESBARRES

227. SHERLEY POINT AND DEER ISLAND
Engraved and in colors by Desbarres, 1774. From the collection of the Atlantic Neptune. An extremely scarce view; one of the Boston, Mass., series. Framed and glazed; black glass mat. Medium folio.

W. DICKINSON

228. A LONG MINUET AS DANCED AT BATH
Stipple engraving and in colors by Dickinson. After H. Bunbury. Printed in brown and extremely interesting example of the characters used by Bunbury in his famous work. Four-sectional folio.
229. THE PROPAGATION OF A LIE
Stipple engraving and in colors by W. Dickinson. From the original drawing by H. Bunbury. (In the possession of John Hayne, Esq., Bath.) London, published 1787 by W. Dickinson. Printed in brown and extremely interesting example of the characters used by Bunbury in his famous work. Three-sectional folio.

R. DUNKARTON

230. THE RIGHT HONOURABLE HENRY ADDINGTON, SPEAKER OF THE HOUSE OF COMMONS AND ONE OF HIS MAJESTY'S MOST HONOURABLE PRIVY COUNCIL
Mezzotint engraved by R. Dunkarton. After the original painting by J. S. Copley, R.A. Published July, 1799 by J. S. Copley, London. Very brilliant early impression of this important plate. In perfect condition, with large margins. Very scarce. Large folio.

DUTERRAU

231. THE SQUIRE'S DOOR
Engraved in stipple by Duterrau after the painting by Morland. In good condition, with margins. Medium folio.

RICHARD EARLOM

232. MRS. GULSTON
Mezzotint engraved by Richard Earlom. After the painting by H. D. Hamilton. R. Sayer, executed. Published Jan. 1772 for Robert Sayer, London. A very brilliant impression. In good condition. Small folio.
233. JOHN HEAVISIDE, ESQ., SURGEON EXTRAORDINARY TO THE KING
Mezzotint engraved by Richard Earlom after the painting by Zoffany. Very fine impression, in good condition, with narrow margins. Medium folio.

COLOR PRINT

234. LOUISA

Stipple engraving printed in colors by R. Earlom after Cipriani. Published 1787 by John and Josiah Boydell, London. Very fine early impression, in perfect condition, with margins. Small folio.

235. A FRUIT PIECE

Mezzotint engraved by Earlom after the original painting by Van Huysom, 1723. Published by John Boydell, London, 1781. An extremely brilliant impression. Medium folio. Framed and glazed.

ENGRAVER UNKNOWN

236. VENUS

Engraved and printed in colors. Superb impression. Framed. Black and gold glass.

JULIAN FATON

237. EDUCATION

Engraved in stipple and aquatint by and after Julian Faton and published by August Faton Library. Printed in colors. Fine impression of this rare plate. Good condition, with complete uncut margins. Small folio.

E. FISHER

238. LADY SARAH BUNBURY

Mezzotint engraved by E. Fisher. After the original portrait by Sir Joshua Reynolds, Nov. 1799 by E. Fisher, London. Extremely fine early impression, in perfect condition. Very scarce. One of the series of full length portraits of ladies of the Court by Sir Joshua Reynolds. Large folio.

RICHARD GOLDING

239. THE RIGHT HONOURABLE SIR WILLIAM GRANT— MASTER OF THE ROLLS

Engraved in the line by Richard Golding. After the original painting by Sir Thomas Lawrence. Superb impression, perfect condition with wide margins. Medium folio.

GREENWOOD

240. THE CARD PLAYERS

Mezzotint engraved by Greenwood. After the original painting by Adrian Van Ostade. A superb impression in the first state of this very rare print. Finest quality and condition with small margins. Small folio.



[NUMBER 241]

VALENTINE GREEN

241. THE RIGHT HONOURABLE LADY TALBOT

35-

Mezzotint engraved by Valentine Green after the original painting by Sir Joshua Reynolds. Published by Valentine Green, London, 1782. A superb impression. In perfect condition, with wide margins. Excessively scarce. Large folio.

[See illustration]

JOSEPH GROZER

242. MISS WALLIS, IN THE CHARACTER OF JULIET

6- Mezzotint engraved by Joseph Grozer. After the painting by J. Graham. Published Jan. 7th, 1796. A brilliant impression. Proof before all the letters. Perfect condition and very scarce. Folio.

243. SONS OF THE SULTAN TIPPO ARE PREPARED AS A HOSTAGE;
SONS OF THE SULTAN TIPPO RECEIVED AS A HOSTAGE BY
LORD CORNWALLIS

155- Pair mezzotints engraved and in colors by J. Grozer after the original painting by H. Singleton. Very fine impressions. Very brilliant in color. Published by J. Grozer, London, 1793. Early impressions without title. Large folios. [Lot.]

J. G. HAID

244. PORTRAIT OF MAN WITH SCABBARD

Press Mezzotint engraved by Haid, after the painting by Rembrandt. John Boydell, executed. Proof before the letters. Very good quality and condition, with margins. Scarce. Folio.

HESTER

245. JONGLEUR

20- Aquatint and in colors engraved by Hester after the original painting by Harry Hall. Published by Goupil. Fine impression in perfect condition, with wide margins. Folio. Framed and glazed.

C. H. HODGES

246. HENRY HOPE, ESQ. OF AMSTERDAM

4- Mezzotint engraved by Hodges after the original painting by Sir Joshua Reynolds. Published by John and Josiah Boydell, London, 1788. This superb print is a portrait of one of the Hope Brothers, founders of the international banking system in vogue to this day. Small folio.

247. JOHN LEE, ESQ.

11- Mezzotint engraved by Hodges. After the painting by Sir Joshua Reynolds. Published March, 1788, by John Boydell, London. Superb impression in quality and condition, with narrow margins. Medium folio.

HENRY HUDSON

248. ALEXANDER LORD LOUGHBOROUGH—LORD HIGH
CHANCELLOR OF GREAT BRITAIN

47 50 Mezzotint engraved by Henry Hudson. After the painting by Mathew Brown. Published London, 1793, by John Jeffries. Superb impression, of fine quality and in excellent condition, with margins. Excessively scarce portrait. Medium folio.

JOHN JONES

249. THE RIGHT HONOURABLE CHARLES JAMES FOX

12 50 Mezzotint engraved by John Jones. After the painting by Sir Joshua Reynolds. Published Nov. 1, 1792 by J. Jones, London. Three-quarter length figure, standing, with right hand on a Bill for the Regulation of Affairs for the East India Company. An extremely brilliant impression, and very rare. Folio.

C. JOSI

250. THE LABOURER'S LUNCHEON

22 50 Stipple engraving printed in colors by C. Josi. After the original painting by Geo. Morland. Published Jan. 1st, 1816, by T. Palser, London. Superb impression. Fine quality and condition. Very scarce. Framed. Black and gold glass mat.

J. LEON

251. MARIE THERESE CHARLOTTE—PRINCESSE ROYALE DE FRANCE

3- Mezzotint engraved by J. Leon. After the painting by Chas. Caspar. Very fine early impression. With good margins and in good condition. Small folio.

VICTOIRE LE VEAU

252. L'INDUSTRIE

22 50 Stipple-engraved and printed in colors by Le Veau. After the painting by Geo. Morland. Published by Basset, Paris. Very brilliant color print. In fine condition, with wide margins. Folio. Framed. Black and gold glass mat. Very scarce.

Companion to the following.

253. L'INDOLENCE

22 50 Stipple-engraved and printed in colors by Victoire Le Veau. After the painting by Geo. Morland. Published by Basset, Paris. Very brilliant color print. In fine condition, with wide margins. Folio. Framed. Black and gold glass mat. Very scarce.

Companion to the preceding.

JOHN LUCAS

254. THE HONOURABLE CHIEF JUSTICE TINDAL

12 50 Mezzotint engraved by and after the painting of John Lucas and published 1828 by Moon. Very early scarce print, with margins. Small folio.

JAMES McARDELL

255. GEORGE, DUKE OF BUCKINGHAM, AND HIS BROTHER FRANCIS

6- Mezzotint engraved by James McArdell. After the original painting by Van Dyck. Brilliant impression. Very scarce. One of the notable examples of McArdell's mezzotints of portraits. Folio.

JOS. MARCHI

256. DR. GOLDSMITH

7 50 Mezzotint engraved by Jos. Marchi after the original painting by Sir Joshua Reynolds and executed by R. Sayer. Published by R. Sayer, London, 1770. Very fine impression in good condition with margins. Folio. Framed and glazed.

ANTON MASSON

257. HARCOUR

Engraved by Masson after the celebrated painting by Mignard. Published by Nicholas de Poilly. Very brilliant impression in early state of this famous portrait. One of the masterpieces of engraving of the period. Folio.

R. M. MEADOWS

258. DOGBERRY AND VERGES; FALSTAFF WITH HOTSPUR ON HIS BACK; SIR ANDREW AGUECHEEK, SIR TOBY BELCH, & THE CLOWN

Set of three, engraved and printed in colors by Meadows, Vanden Burgh and Tomkins. Published by Thomas Macklin, London, 1793, after the originals by Bunbury. Extremely interesting set of illustrations from Shakespeare. Fair condition and with margins. Minimum folios. [Lot.]

HENRY MEYER

259. THE HONOURABLE SIR ALEXANDER THOMSON, KNT., ONE OF THE BARONS OF HIS MAJESTY'S COURT OF EXCHEQUER

Mezzotint engraved by Henry Meyer. After the painting by Wm. Owen, R.A. Published 1812. Very fine quality and in perfect condition. With wide margins. Very scarce. Small folio.

260. THE PROPOSAL

Stipple engraving executed and printed in colors by H. Meyer. After the original painting by G. H. Harlow. From the original picture in the Gallery of Sir John Leicester, Bart. Extremely fine impression. Very brilliant and in perfect condition, with margins. Very scarce. Framed. Black and gold glass mat.

F. MULLER

261. SISTINE MADONNA

Engraved by Muller after the original painting by Raphael. Seidelmann, delt. Rittner ex. A very brilliant early impression of this plate, before all retouching. Extraordinary quality and perfect condition, with wide margins. Large folio.

R. NANTEUIL

262. CARDINAL MAZARIN

Engraved by Nanteuil. After the original portrait painted by Mignard. Published 1660. Very brilliant impression of this well known plate. In fine condition. Folio.



[NUMBER 263]

- 25 263. CARDINAL RICHELIEU
Engraved by and after R. Nanteuil and published 1659. In proof state. Very fine quality and in perfect condition. Folio.

[See illustration]

264. MARIE JEANNE BAPTISTE DE SAVOYE—DUCHESS
DE SAVOYE, PRINCESSE DE PIEMONTE

7-50 Engraved by R. Nanteuil. After the original portrait painted by Laurent du Sour. Superb impression in perfect condition, with margin; extremely scarce. Small folio.

EDW. ORME

265. ASS AND PIGS

10- Engraved and in color by Edw. Orme after George Morland. Published and sold by Edw. Orme, London, 1804. Early impression. Brilliant with wide margins. Medium folio.

266. PORTRAIT OF GEORGE MORLAND

3- Engraved and in color by Edw. Orme after the original painting by Morland in the possession of John Graham, Esq., to whom this engraving is respectfully inscribed. Published by Edw. Orme, London, 1805. Very fine impression in perfect condition and of fine quality, with wide margin. Very scarce. Medium folio.

B. T. POUNCY

266A. THE GLORIOUS FIRST OF JUNE, 1794

20- Engraved and in colors by B. T. Pouncy after the painting by Robert Cleveley of the Royal Navy. Published by A. C. de Poggi, London, 1796. Very scarce. Framed and glazed.

THOMAS PARKER

267. THE HONOURABLE MRS. PARKER

4- Mezzotint engraved by Thos. Watson. After the painting by Sir Joshua Reynolds. Published Oct. 25, 1773, for S. Hooper, and W. Shropshire, London. Extremely brilliant impression. In good condition. Trimmed to the plate mark. Scarce. Folio.

C. M. PRESTAL

268. THE FARM

30- Aquatint engraved and in color by C. M. Prestal after the original painting by George Morland. Proof before title. Very early brilliant impression, in perfect condition with margins. Folio. Excessively scarce. Framed and glazed.

P. RAJON

269. PORTRAIT OF THOMAS CARLYLE

6- Etched by P. Rajon. Signed proof with facsimile autograph of Thomas Carlyle. Edition limited. Very brilliant early impression.

S. W. REYNOLDS

270. HENRY R. BISHOP

3- Mezzotint engraved by S. W. Reynolds after the original portrait painted by T. Foster. Published by J. Power and Colnaghi & Co., London, 1822. Very fine impression of the finest quality and in perfect condition. With margins. Medium folio. Scarce.

One of the unusually fine portraits of the composer of the music of "Home Sweet Home".

271. HER ROYAL HIGHNESS, PRINCESS CHARLOTTE
OF SAXE-COBURG

Pass.
Mezzotint engraved by S. W. Reynolds. After the painting by George Dawe. Published March 10th, 1818, London, by Mr. Dawe. Very brilliant impression with the title. Second state of the plate. In perfect condition, with small margins. Scarce. Large folio.

272. THE RIGHT HONORABLE CHARLES JAMES FOX

11-
Mezzotint engraved by Reynolds after the painting by J. R. Smith. Published by Reynolds, 1806, London. Fine impression. Narrow margins. Folio.

273. THE RIGHT HONOURABLE SIR WILLIAM GRANT, KNT.

5-
Mezzotint engraved by Reynolds after the original painting by G. Harlow, Esq. Very brilliant portrait in fine condition, and with margins. Small folio.

J. SARTAIN

274. ASHLAND, THE HOMESTEAD OF HENRY CLAY

57 50
Mezzotint engraved and in colors by J. Sertain after the drawing by James Hamilton from a daguerreotype taken on the spot by J. M. Hewitt and published by F. Hegam, Louisville, Ky., 1853. Rare view, in good condition. Framed and glazed.

JOHN RAPHAEL SMITH

275. LADY CATHERINE PELHAM CLINTON

70-
Mezzotint engraved by J. R. Smith, after the original painting by Sir Joshua Reynolds. Published Feb. 1st, 1782, by J. R. Smith, London. Superb impression, very early and brilliant. In perfect condition. Complete uncut margin. Of the greatest scarcity. Folio. Framed and glazed.

276. THE RIGHT HON. ANTHONY MALONE

3-
Mezzotint engraved by J. R. Smith after the original painting by Sir Joshua Reynolds. Published 1779 by J. R. Smith, London. In perfect condition, with margins, and very brilliant. Medium folio.

277. MISS PALMER

8-
Mezzotint engraved by J. R. Smith after the original painting by Sir Joshua Reynolds. Published by Wm. Humphrey, London, 1777. Superb impression. Proof before the title. Very scarce. Medium folio. Framed and glazed.

278. MRS. SIDDONS AS ZARA

9. {
Mezzotint engraved by J. R. Smith after the original portrait by Sir Thomas Lawrence and published 1783 by T. Lawrence, Bath. Superb impression in quality, with narrow margin and inlaid. Small folio.

279. LADY WITH A FAN

{
Mezzotint engraved by and after J. R. Smith and in colors. Very fine impression of this notable plate. Extremely rare. Small folio. Accepted as the first mezzotint engraved by this artist.
From the Halsey Collection

280. ON THE WINGS OF LOVE

Mezzotint engraved by J. R. Smith. Published Feb. 12th, 1788, by Robert Sayer, London. A particularly brilliant impression of very fine quality and in excellent condition. With wide margins. Small folio.

281. THE MILK MAID AND COW HERD

Mezzotint engraved and printed in colors by J. R. Smith. After the painting by Geo. Morland. Published, London, 1801. Extremely brilliant impression, in perfect condition and of the finest quality. Very scarce. Large folio. Framed. Black and gold glass mat.

ROBERT THEW

282. CONJUGAL AFFECTION

Engraved in stipple and in colors by Robert Thew after the original painting by Robert Smirke, R.A. Printed in colors. Published by J. & J. Boydell, London, 1799. The original picture presented to the City of London by Alderman Boydell. A superb example of color printing of the XVIII century. In original condition with margins. Framed and glazed. Excessively scarce.

P. W. TOMKINS

283. MISS LINWOOD

Stipple engraved by and after P. W. Tomkins and in colors. Fine impression, good condition with margins. Framed. Black and gold glass.

RICHARD TOMPSON

284. MADAME ELLEN GWINN AND HER TWO SONS, CHARLES EARL OF BEAUFORT AND JAMES LORD BEAUCLAIRE

Mezzotint engraved by Richard Tompson. After the painting by Sir Peter Lely. Only state of the plate. Remarkably fine impression. In good condition. Folio. Framed and glazed.

C. TURNER

285. MRS. WATERS

Mezzotint engraved by C. Turner and printed in colors, after the painting by James Ramsay. Proof. A most brilliant impression. In perfect condition. With margin. Scarce. Small folio.

286. MRS. WHITMORE

Mezzotint engraved by C. Turner. After the painting by T. Phillips, R.A., and printed in colors. Proof. Brilliant impression of this famous color print. In fine condition, with margins. Small folio.

JAMES WARD

287. MRS. BILLINGTON AS ST. CECELIA

Mezzotint engraved by Jas. Ward after the original painting by Sir Joshua Reynolds. Published by Messrs. Ward & Co., London, 1803. Large folio. Framed and glazed. Superb impression.

WILLIAM WARD

288. THE SOLILOQUY

Pass
Stipple engraving by and after Wm. Ward. Published Oct. 1st, 1787, by W. Dickenson, London. Very fine impression in unusually good condition, with large margins. Small folio.

JAMES WATSON

289. DANIEL RACE, ESQ., CHIEF CASHIER OF THE
BANK OF ENGLAND

20-
Mezzotint engraved by James Watson after the original painting by Thos. Hickey, 1773. Published, London, 1773. From an original painting done by order of the Governor and Directors in 76th year of his age and 55th of his service. In unusually good condition. Framed and glazed.

290. ANNE, DUCHESS OF CUMBERLAND

95-
Mezzotint engraved by James Watson after the painting by Sir Joshua Reynolds. Published Dec. 1773 by Thomas Watson, No. 45 in Little Queen Anne's Street, near Portland Chapel. Proof, first state. An extraordinary impression of one of the scarcest of the mezzotints after Sir Joshua Reynolds. Very finest quality and condition. Folio.

Note: Anne Suttrell married, first, Christopher Hatton; and, second, Henry Frederick, Duke of Cumberland (brother of George III).

[See illustration]

THOMAS WATSON

291. MISS POLLY KENNEDY

750
Mezzotint engraved by Thos. Watson. After the painting by Sir Joshua Reynolds. Published Sept. 1st, 1771, by S. Hooper, W. Shropshire and T. Watson, London. Proof before the title. Second state. Extremely brilliant impression. In fine condition. Folio.

J. H. WATT

292. THE PROCESSION OF THE FLITCH OF BACON

6-
Engraved by Watt after the original design by T. Stothard, R.A. A proof before the letters. The finest quality, wide margins. Folio.



[NUMBER 290]

THOMAS WILLIAMSON

293. WOODCUTTERS AT DINNER

60-
Stipple engraving printed in colors. Engraved by Thos. Williamson, after the original painting by George Morland. A characteristic example of the master's work. A brilliant impression in perfect condition, with margins. Extremely scarce. Framed. Black and gold glass.

G. ZOBEL

294. THE RIGHT HONORABLE LORD TRURO, LORD
HIGH CHANCELLOR OF BRITAIN

4-
Mezzotint engraved by Zobel. After the painting by Grant. Published London, May 1st, 1851, by J. Mitchell. Very fine quality and condition, with wide margins. Scarce. Folio.

[END OF SECOND SESSION]

8473-

THIRD AND LAST SESSION

Friday, December 6, 1929 at 8:15 p.m.

Catalogue Numbers 295 to 462 Inclusive

AMERICAN HISTORICAL PRINTS

295. FIRST RECOGNITION OF THE AMERICAN FLAG BY A FOREIGN GOVERNMENT IN THE HARBOR OF QUIBERON, FRANCE FEBRUARY 13TH, 1778

10- Facsimile in colors. After the painting by Edward Moran. Framed and glazed.

296. INCIDENTS OF THE REVOLUTION

25- Engraved by Chodowiecki and Berger and published in 1784. Illustrations for a history published at that time, showing the Boston Massacre, the Boston Tea Party, Capture of Major André, Action at Bunker Hill, etc. Nine pieces. Extremely rare. Twelvemo.

297. A NEW METHOD OF MACARONY MAKING AS PRACTISED AT BOSTON

70- Lithograph and in colors by Pendleton after a print published in London in 1774. Published, Boston, 1830. Very scarce caricature of the Revolutionary period.

Companion to the following.

298. THE BOSTONIANS PAYING THE EXCISE-MAN OR TARRING & FEATHERING

70- Lithograph and in colors by Pendleton after a print published in London in 1774. Published, Boston, 1830. Very scarce caricature of the Revolutionary period showing the Boston Tea Party.

Companion to the preceding.

299. BATTLE OF BUNKER'S HILL, JUNE 17TH, 1775

4- Lithograph and in colors by N. Currier after the painting by John Trumbull. Published by N. Currier. Not dated. Key to print underneath. Margin slightly foxed, otherwise in perfect condition, with wide margin. Small folio.

300. BATTLE OF BUNKER'S HILL, JUNE 17TH, 1775

10- Engraved and in colors from the original design drawn by J. Baker. Inscribed to the enlightened and patriotic citizens of the United States by J. Baker. A very fine impression in colors. In unusually good condition and with margins. Medium folio.

301. THE SIEGE OF YORKTOWN—GENERAL ROCHAMBEAU AND WASHINGTON

20- Engraved and in colors by Fontaine after the painting by Couder. Interesting illustration of the preparation for an attack. Small folio.

- 20- 302. THE TAKING OF YORKTOWN
Lithograph and in colors by Turgis and published by him. Fine condition and brilliant. Folio.
- 80- 303. BATTLE OF NEW ORLEANS AND DEATH OF MAJOR GENERAL
PACKENHAM ON THE 8TH OF JANUARY, 1815
Engraved and in colors by J. Yeager after the painting by Benjamin West. Printed and published by J. Yeager in Philadelphia, Pa. Vignette of General Packenham and key to the staff and commanders underneath. Unusually fine impression. Slight repairs on the margin, in very good condition. Medium folio.
- nt. 304. LANDING OF THE UNITED STATES ARMY UNDER GENERAL
SCOTT ON THE BEACH NEAR VERA CRUZ, MARCH 9TH, 1847
Lithograph and in colors by P. S. Duval. Drawn on stone by H. Dackre after the original drawing on the spot by Lt. Chas. C. Barton, U. S. Navy. Published by P. S. Duval, Philadelphia, 1847. Extremely fine quality, in perfect condition and with wide margins. Scarce. Folio.
- 50- 305. THE BATTLE OF CERRO GORDO, FOUGHT APRIL 18TH, 1847
Lithograph in colors by C. W. Fleetwood and published by Fleetwood, New York, 1847. A description of the engagement beneath the title. Excessively rare print. Folio.
- 25- 306. THE LAST MEETING OF GENERAL ROBERT E. LEE AND
STONEWALL JACKSON, ON THE EVENING OF THE DAY
BEFORE THE BATTLE OF CHANCELLORSVILLE, MAY 1ST, 1863
Engraved by Halpin after the original painting by E. B. D. Julio, New Orleans, La. Published by Julio, New Orleans, La., 1873. Proof on India paper. Perfect condition, with wide margins. Folio.
- 4- 307. WINTER QUARTERS OF THE MARYLAND LINE—NEAR
HANOVER JUNCTION, VA., JANUARY, 1864
Lithograph and in colors, printed by A. Brett & Co., N. Y. Added are the notes of Guard Mounting, The Brigade Church and Cavalry Headquarters. Underneath are title and a key to the different subjects, with facsimile autographs. Medium folio.
- 60- 308. THE FALL OF RICHMOND, VA. ON THE NIGHT OF
APRIL 2ND, 1865
Lithograph and in colors by Currier & Ives. Published by Currier & Ives, New York, 1865. A very rare and fine. Wide margins. Folio.
- 9- 309. RICHMOND, VA. COMMEMORATION OF THE GLORIOUS
VICTORIES OF THE 3RD AND 9TH OF APRIL, 1865
Lithograph and in colors by Chas. Magnus. Marginal notations of important engagements, with inserted portraits of Generals Sherman, Sheridan, Grant and others. Published 1865 by Chas. Magnus, New York. Very scarce. Medium folio. Framed and glazed.

310. ENCAMPMENT OF THE SECOND DIVISION M.V.M.
ON WINTER ISLAND

40- Lithograph and in colors by Endicott & Co. after the original drawing from nature by Bachelder. Published by Bachelder, New York. Key to above accompanying title. A very fine impression. Large folio.

311. FLANK COMPANY A—106TH REGIMENT, DENOMINATED THE
LIGHT GUARD—A CERTIFICATE TO JOHN B. WEBSTER

80- Lithograph and in colors by B. W. Thayer & Co., Boston. Presented by Past Lieutenant J. L. Hewitt; Edward Vincent, Capt. Extremely fine color print of 1837, in perfect condition, with wide margins. Framed and glazed.

312. FORT MARSHALL, BALTIMORE, MD.

10- Lithograph and in colors published by E. Sachse, 1862. Scarce view. Good condition, with margins. Medium folio.

313. CAMP WOOL, BALTIMORE, MD.—(STEWART'S GROVE)

ant. Lithograph in colors by Sachse and published 1862. Portrays the 7th Regiment, National Guard, New York State Militia. Marshal Lefferts, Colonel Commanding. Interesting view. Scarce. In good condition with margins. Medium folio.

AMERICAN VIEWS

314. MONTGOMERY HALL, MONTGOMERY, ALA.

30- Lithograph and in colors, drawn on stone by M. Swett from the drawing by G. Endicott and published by Benj. Wilson. Very rare view. Not dated. With margins. Small folio.

315. THE MAMMOTH TREE GROVE, CALAVERAS
COUNTY, CALIFORNIA

42✓ Lithograph and in colors drawn on the stone by Kuchel & Dresel after the sketch from nature by T. A. Ayers and published by T. A. Ayers, 1855, San Francisco, California. In the centre a fine view of the Hotel and surrounding forests, with six smaller views and a complete description of the print. Very good quality, with wide margins. Large folio.

316. NORWICH, CONN.

20- Lithograph and in colors drawn from nature, lithographed by H. Knecht and printed by J. Bau, New York. Three smaller views underneath. Very scarce. Large folio.

317. VIEW OF INDIANAPOLIS

32✓ Drawn from nature by E. Sachse & Co., Baltimore, Md. Published by J. T. Palmatary. View of Indianapolis from the top of the Asylum for the Blind, with twenty-nine marginal color prints of points of interest. An extremely scarce and beautiful impression. Large folio.

318. INDIANAPOLIS

12- Lithograph and in colors, lithographer unknown. A very rare view of Indianapolis, about 1850. Framed and glazed.

319. A SOUTH EAST VIEW OF THE GREAT TOWN OF BOSTON
IN NEW ENGLAND IN AMERICA
75- Engraved by Carwithian and in colors. Very fine impression of this early plate.
Unusually good condition, with margins.
320. ENVIRONS OF BOSTON, FROM COREY'S HILL
BROOKLINE, MASS.
125- Lithograph and in colors by J. H. Bufford. After the painting by Freeman
Richardson and published by Freeman Richardson, Boston, 1864. Very rare
view, in extraordinary condition and of fine quality. Large folio.
321. MT. KINEO, MOOSEHEAD LAKE, ME.
37- Lithograph and in colors by J. H. Bufford after the drawings by Mme. Groze-
lier. A superb impression in fine condition with margins. Folio.
322. A VIEW OF THE MANSION OF THE LATE LORD TIMOTHY
DEXTER IN HIGH STREET, NEWBURY PORT, 1810
✓- Lithograph and in colors by J. Bufford. Names of the characters with the title.
The statues are representative of the whims of this eccentric. Folio. Framed
and glazed.
323. BALTIMORE, MD.
60- Lithograph in colors by and after Rochfort. Unusual view with margins. Scarce.
Small folio.
324. BANVARD ON THE MISSISSIPPI
30- Lithograph by Hanhart after the original drawing by Bagnue, 1849. In perfect
condition, with margins. Medium folio.
325. FALLS OF ST. ANTHONY ON THE MISSISSIPPI
172- Aquatint and in colors. Engraved by J. Hill after the painting by J. Shaw.
Published by Thomas T. Ash, Philadelphia, Pa. Unusual view in fine condition
and of excellent quality. Complete margin. Small folio.
326. FORT UNION—ON THE MISSOURI
40- Aquatint and in colors by Byer & Weber after the painting from nature by
Karl Bodmer. Published by Ackermann, London. Very fine condition and
quality. Complete margins. Small folio.
327. PEMIGEWASSET HOUSE, PLYMOUTH, NEW HAMPSHIRE
11- Lithograph and in colors published by J. H. Bufford, Boston, Mass. Unusual
view. Framed.
328. NEW ORLEANS
150- Lithograph and in colors by and after T. H. Muller and drawn from nature.
Illustrates the shipping and early steamboats on the Mississippi River. Bird's-
eye View with the Gulf of Mexico in the distance. Folio. Framed and glazed.

- 30- 329. THE UPPER FERRY BRIDGE OVER THE RIVER SCHUYLKILL
NEAR MORRIS STREET IN THE COUNTY OF PHILADELPHIA
Engraved and in colors by Plocher after Thomas Birch. Excessively rare, and
a fine impression of this plate. In perfect condition, with large margins.
Medium folio.
- ✓ 330. BETHLEHEM—PENNSYLVANIA
Aquatint and in colors engraved by Strickland after T. Birch. Very fine im-
pression in perfect condition with complete uncut margins. Medium folio.
- 30- 331. VIEW OF PLYMOUTH HOLLOW, 1852
Lithograph in colors by E. C. Kellogg. After the drawing by T. H. Darrow,
Plymouth, Conn. Unusual view in fine condition and quality with margins.
Medium folio.
- 12 ✓ 332. THE ROCKY MOUNTAINS
Engraved by Smillie after the original painting by Albert Bierstadt. Published
1866 by Edwart Bierstadt, New York. Very fine early proof on India paper,
autographed by the artist. Extremely rare. Large folio.
- ✓ 333. SOLDIER'S REST, ALEXANDRIA, VA.—COMMANDED BY
CAPT. JOHN J. HOFF
Lithograph and in colors by Charles Magnus and published by him in New
York, 1864. Shows an encampment, with several railroad trains of the period.
Medium folio.
- 2 ✓ 334. BOLLING'S DAM, PETERSBURGH, VIRGINIA
Aquatint and in colors engraved by J. Hill after the original painting by J.
Shaw. Published by Thos. G. Ash, Philadelphia. Early Virginia view of great
interest. Fine impression, with full margins. Small folio.
- 170- 335. THE ALTERNATIVE OF WILLIAMS BURG, VIRGINIA
Mezzotint engraved by and printed for R. Sayer and U. Bennett, London, 1775.
Illustrates the Colonists in pre-Revolutionary days. A cask in the foreground
bears the inscription: "Tobacco a present for John Wilkes, Esq., London." In
very fine quality and condition. Margins. Of the greatest scarcity. Small folio.
- 2 ✓ 336. BIRD'S EYE VIEW OF MT. VERNON, THE
HOME OF WASHINGTON
Lithograph and in colors by Currier on stone by J. Cameron. Published 1852
by R. Yale and T. M. Evans, New York. This is the large plate before it was
cut down, and is very rare. In good condition, with large margins. Medium
folio.
- ✓ 337. WASHINGTON, THE PRESIDENT'S HOUSE
Lithograph by Derooy and in colors after August Kollner. Printed by Cattier.
Published by August Kollner, 1848, New York. A very fine impression, in
perfect condition, with full margins. Small folio.

NEW YORK VIEWS

- 170- 338. BROADWAY, NEW YORK
Aquatint and in colors by J. Hill after the drawing by T. Horner. First state of the plate generally spoken of as "Canal Street and Broadway", before the title of WEBBS EMPORIUM OF LIGHT appeared on the sign at the north-east corner. Fine impression. Excessively scarce. Folio. Framed and glazed.
- ✓ 339. NEW YORK THEATRE ERECTED 1826, FRONT ON THE BOWERY 75 FEET AND DEPTH 170 FEET
Lithograph by Imbert after the drawing on stone by A. J. Davis, Iton, architect, New York. Issued 1826 to 1828. Only state known. One of a series of lithographs of New York buildings, which were drawn by Davis and published by Imbert. Excessively scarce print, in unusually good condition. Framed and glazed.
- 170- 340. HOWARD HOTEL, BROADWAY, NEW YORK
CORNER OF MAIDEN LANE
Lithograph by G. & W. Endicott. Drawn on the stone by C. Parsons. Published by G. & W. Endicott, No. 56 Beekman Str., N. Y. Very fine impression in perfect condition with wide margins. Framed and glazed.
- 280- 341. NEW YORK FROM BROOKLYN (THE HORNER VIEW)
Engraved and in color by and after T. Horner. Printed by Wm. Neale. Dated issued 1836 to 1839. A very fine impression, in perfect condition. Excessively rare. Framed and glazed.
Collection of Percy R. Pyne
- 40- 342. CRYSTAL PALACE, NEW YORK
Engraved and in colors. Published by Catwell & Kimmel, 1853. View of the building from Sixth Avenue, showing the omnibuses. Fine condition. Proof before letters. Medium folio.
- 40- 343. EAST NEW YORK, 1857
Lithograph and in colors by Kraetzer. View on the hill overlooking the water, extremely interesting. In fine condition and of excellent quality. Folio. Framed and glazed.
- 20- 344. PLAN OF AN ELEVATED STREET RAILROAD PROPOSED BY GENERAL F. SIEGEL, NEW YORK, JANUARY, 1872
Lithograph by Bonwill after the original drawing by Marshall & Nisbit, Architects and Engineers. Medium folio. Framed and glazed.
- ✓ 345. A GREAT FIRE IN NEW-YORK
Engraved and in colors by Dentour after the original by Metz. A description of the conflagration that took place Dec. 25th, 1835 is given underneath the print. An extremely scarce item, showing the work of the various Volunteer Fire Departments. Folio. Framed and glazed.
- 32 ✓ 346. GREAT FIRE OF 1835 FROM COENTIES SLIP
Lithograph and in colors by N. Currier. Scarce. Small folio. Framed and glazed.

- 240- 347. NEW YORK TAKEN FROM THE NORTHWEST ANGLE OF
FORT COLUMBUS, GOVERNOR'S ISLAND
Aquatint and in colors engraved by Henry Pappil from a sketch by F. Cather-
wood. Published by Henry I. Megarey, New York. A most important early
New York View. First state, with the publication line at the bottom of title.
Repairs on the lower margin. A most brilliant impression. Folio. Framed
and glazed.
- 120- 348. A VIEW OF FORT GEORGE WITH THE CITY OF
NEW YORK FROM THE S.W.
Engraved and in colors by Carwithian and published by Carrington Bowles, Lon-
don. A very early impression, in good condition. Extremely scarce. Medium
folio.
- 40- 349. THE GREAT INTERNATIONAL CALEDONIAN GAMES HELD
AT JONES WOODS, NEW YORK CITY, JULY 1ST, 1867
Lithograph and in colors by J. L. Giles. After his own design. Published by
Kelley and Whitehill, New York, 1868. This was the 71st Street and Third
Avenue part of Jones Woods, on the old Lowe Farm. A very fine impression,
in perfect condition and fine quality with wide margins. Large folio.
- 50- 350. NATIONAL GUARD 7TH REG. N.Y.S.M.
Lithograph and in colors by Gildemeister after the original painting by Maj.
Otto Botticher; printed by Nagel & Weingaertner. The only known state;
the view is taken at the northwest corner of Washington Square, showing the
University of the City of New York on University Place. Large folio. Glazed
and in the original frame. From the original picture in the possession of
Lt.-Col. Marshall Lefferts.
Companion to the following
- 90- 351. NATIONAL GUARD, 7TH REG. N.Y.S.M.
Lithograph and in colors by Gildemeister after original painting by Maj. Otto
Botticher and printed by Nagel & Weingaertner. The only known state.
Colonel A. Duryee, Commandant; at Camp Worth (Kingston, July 1855)
forming for Review and Inspection by Inspector General B. F. Bruce, N.Y.S.M.
From the original picture in the possession of Lt.-Col. Marshall Lefferts.
Framed and glazed.
Companion to the preceding
- 20- 352. NORTH INTERIOR VIEW OF THE NEW YORK POST OFFICE
Lithograph and in colors by Endicott & Co., New York, and published Feb. 1st,
1845. Very early brilliant impression and scarce. Wide margins. Medium
folio.
Companion to the following
- 20- 353. SOUTH INTERIOR VIEW OF THE NEW YORK POST OFFICE
Lithograph and in colors by Endicott & Co., New York, and published Feb. 1st,
1845. Very early brilliant impression and scarce. Wide margins. Medium
folio.
Companion to the preceding
- 100- 354. LOWER WALL STREET, NEW YORK, SHOWING
THE FERRY TO BROOKLYN
Original water-color. Very unusual. Signed and dated. Framed and glazed.

355. ROCKLAND LAKE—CUTTING ICE: VIEW FROM
THE NORTH EAST

185- Lithograph and in colors by Endicott after the drawing by John W. Hill, 1845.
One of the rare views of this section. Very fine in quality and with margins.
Medium folio.

356. VIEW ON LAKE GEORGE, N. Y.

35- Lithograph and in colors by Currier & Ives after the original by F. F. Palmer.
Published by Currier & Ives, 1866, New York. Very fine impression, in perfect
condition, with wide margins. Folio.

AMERICAN PORTRAITS

357. JOHN A. ADAMS—PRESIDENT OF THE UNITED STATES

10- Engraved from a drawing by and after T. Ginbredt. Dedicated by the author
to Colonel S. Thayer, Superintendant of the United States Military Academy.
Very brilliant early impression, in fine condition, Small margins. Very rare.
Medium folio.

358. SAMUEL ADAMS, ESQ.

3- Engraved by J. Norman. One of the delegates from the Province of Massa-
chusetts Bay to the General Continental Congress of North America. Very
rare early American engraving. Narrow margin. Small folio.

359. EDWARDOS COPPER

✓- Mezzotint by Peter Pelham, after the painting by Vander Vaart. Published
1724. Extremely interesting portrait by this early mezzotint engraver. Small
folio.

360. PORTRAIT OF THE REV. SAMUEL COOPER

✓- Mezzotint engraved by Valentine Green from the original painting in the
possession of John Hancock, Esq. Fine impression; margin trimmed and title
repaired. Brilliant. Small folio. Very scarce.

Note: Rev. Samuel Cooper, one of the earliest of the Divines, was pastor
of Kings Chapel, Boston, Mass., the latter part of the XVIII century.

361. GOV. JOHN ENDICOTT

✓- Lithograph by Endicott after original painting by Davignon and published, New
York by Geo. and Wm. Endicott, 1843. Portrait of the first governor of the
Commonwealth of Massachusetts. From an original painting in the possession
of Wm. P. Endicott, Salem, Mass. Medium folio.

362. THE HONOURABLE HORATIO GATES, ESQ., MAJOR
GENERAL IN THE AMERICAN ARMY

700 Engraved by J. Norman. One of the scarcest of the works of this early
American engraver. In extremely fine condition and of excellent quality. In-
laid, Octavo.

170- 363. GENERAL GREEN

Mezzotint engraved by V. Green after the painting by Peale. From an original picture in the possession of Mr. Brown. Published by him April 22nd, 1785 and sold at No. 10, George Yard, Lombard Street, London. Extremely fine impression of a notable and scarce plate, and one of the most desirable of American portraits. Medium folio.

2712 364. ALEXANDER HAMILTON

Mezzotint printed in colors by T. Hamilton Crawford. Published by Frost & Reed, London, 1925. Edition limited and plate destroyed. This engraving was made from the portrait by John Trumbull in the Collection of the Chamber of Commerce of the State of New York. Folio.

15- 365. WILLIAM HENRY HARRISON

Engraved by Pelton & Kimberly after the original painting by A. G. Hoit, 1840. Published by Chas. A. Wakefield, Boston, 1841. Interesting portrait of the hero of Tippecanoe and the Thames, with marginal notes and a portrait of his birthplace. In perfect condition with large margins. Medium folio.

25- 366. GENERAL HARRISON—TIPPECANOE, FORT MEGS, THAMES

Lithograph. Drawn on stone by A. Newam. After the painting by R. Peale. Lithograph by Lehman and Duval, Philadelphia, and published by them. Very fine impression. Early American lithograph, with margins. Small folio.

10- 367. MILL'S COLOSSAL STATUE OF GENERAL ANDREW JACKSON

Lithograph and in colors by T. Sinclair. Published by Cassimar Bone, Washington, D. C. Fine impression, with wide margins. Medium folio.

70- 368. THOMAS JEFFERSON—A PHILOSOPHER, A PATRIOT AND A FRIEND

Aquatint and in colors engraved by Skolnicki after the original design by Kosciusko. A superb impression of the finest quality. In perfect condition, with wide margins. Small folio.

✓ 369. LAFAYETTE—LIBERTY TRIUMPHANT

Lithograph by de Frey. After the original drawing by N. Maurer. In colors. Dedicated to the National Guard of France and published by Charles Letort. Very brilliant impression of this excessively rare plate. Medium folio.

370. CHARLES LEE, ESQ., MAJOR GENERAL OF THE
CONTINENTAL ARMY IN AMERICA

25- Mezzotint engraved by C. Shepherd after the original portrait by Thomlinson.
Published, 1775, by Shepherd, London. Small folio. Framed and glazed.

371. CHARLES LEE, ESQ., MAJOR GENERAL OF THE
CONTINENTAL ARMY IN AMERICA

10- Mezzotint engraved by Shepherd after the original painting by Thomlinson.
Published by C. Shepherd, 1775. Very scarce. Small folio.

372. ABRAHAM LINCOLN

172- Stipple-engraved by Halpin after the original painting from life by F. B. Carpenter, 1864. Published by F. B. Carpenter, N. Y., 1866. Extremely fine impression of one of the authentic portraits. In perfect condition, with wide margins and facsimile autograph. Medium folio.

373. ABRAHAM LINCOLN

20- Engraved by Marshall after the celebrated portrait photographed by Brady. Published by Marshall, New York, 1866. Proof on India paper. Exceptionally brilliant, in perfect condition and with wide margin. Considered the finest portrait of Lincoln. Folio.

374. COTTON MATHER

12 B Mezzotint engraved by Peter Pelham. Original impression in very good condition with margin. Of the greatest scarcity. One of the most important of American engravings. Small folio.

375. JONATHAN MAYHEW, D.D., PASTOR OF THE WEST CHURCH
IN BOSTON, IN NEW ENGLAND

5- This is an unpublished print executed at the expense of the late T. Hollis, Esq. Underneath portrait in a wreath of laurel are remarks on an anonymous tract "I am indeed a poor man". A very unusual portrait of this early American Divine, in perfect condition and with margin. Small folio.

376. GENERAL MOULTRIE

12- A very early pencil drawing. Anonymous. Small folio.

377. PORTRAIT OF ONE OF THE EARLY NEW YORK PUBLISHERS
AND EDITORS

10- Typical water-color drawing by the famous caricaturist Thomas Nast. Of all the examples of American illustrators, his are the most difficult to procure. Signed and dated May, 1867. *Height, 13-1/3 inches; width, 10 3/4 inches*

378. PORTRAIT OF THE ARTIST

28- Typical water-color drawing by Thomas Nast, superbly finished. A most desirable piece. Signed and dated, May, 1867.

379. WILLIAM PENN

✓- Mezzotint engraved by J. Sartain after the original painting by H. Inman. Published by James S. Earle, Philadelphia. From the original painted for the Society for Commemorating the Landing of William Penn on the shores of the Delaware, October, 1682. Open letter proof. In perfect condition, with wide margins; very scarce. Folio.

380. MAJOR GENERAL PHILIPS

✓- Mezzotint engraved by Valentine Green after the original portrait painted by F. Cotes, R.A. Published by Valentine Green & Son, London, 1785. Very fine impression in good condition with margin. Medium folio.

381. THE RIGHT HONOURABLE WILLIAM PITT, ESQ.

3- Mezzotint engraved by R. Houston. After W. W. Hoare. Printed for John Bowles at the Black Horse, Corn Hill. Unusually fine portrait of Pitt as a younger man, and extremely scarce. Inlaid. Small folio.

382. GEORGE STEERS

17- Lithograph by F. D'Avignon. Published by Nelson Spratt, 1856, N. Y. One of the early shipbuilders whose record was a great one in the annals of the clipper ships. In fine condition. Medium folio. Oval.

383. WILLIAM STRAHAN ESQ.

✓- Mezzotint engraved by J. Jones after the painting by Sir Joshua Reynolds. Good impression with margin. Small folio.

384. MARTIN VAN BUREN, PRESIDENT OF THE UNITED STATES

3- Lithograph by P. S. Duval. After painting from life and on stone by Chas. Fenderich. Published by Chas. Fenderich, Washington City, 1839. Medium folio.

385. WASHINGTON

172 Lithograph drawn on the stone by and after Rembrandt Peale. Published 1825 by Pendleton, Boston, Mass. One of the scarcest of the early lithographs of Washington. A most brilliant portrait. Folio. Framed and glazed.

386. GEORGE WASHINGTON—SACRED TO PATRIOTISM

6✓- Engraved by Tiebout after the original design and drawn by Chas. Buxton, M.D. Identified as the Bowling Green Portrait. Fine impression with margins. Folio.

387. GEORGE WASHINGTON, ESQ., LATE PRESIDENT
OF THE UNITED STATES IN AMERICA

95- Mezzotint engraved and printed in color from an original drawing by Savage. Published by I. Le Petti, Lattimer House, Hammersmith, near London. Full length portrait, standing, with right hand on scroll of Declaration of Independence. An extremely brilliant impression, one of six known copies, in extraordinary condition, with margins. Folio.

[See illustration]

388. THE REVEREND MR. GEORGE WHITEFIELD, A.M.
CHAPLAIN TO THE COUNTESS OF HUNTINGDON

6- Mezzotint engraved by J. Greenwood after the original portrait by N. Home. Published by Carrington Bowles, London, 1769. Whitefield was the founder of the first Methodist church and school in the United States. He died in Newburyport, Mass., 1779. J. Greenwood was an engraver of Boston, Mass. A very good impression in quality and condition. With margins. Small folio.

CURRIER & IVES LITHOGRAPHS

389. THE FOUR SEASONS OF LIFE: CHILDHOOD—
"THE SEASON OF JOY"

222- Lithograph and in colors by J. M. Ives after the original by F. F. Palmer and J. Cameron. Published by Currier & Ives, New York, 1868. Two stanzas of poetry underneath title. Very fine condition and quality, with wide margins. Large folio.

390. THE FOUR SEASONS OF LIFE: YOUTH—
"THE SEASON OF LOVE"

25- Lithograph and in colors by J. M. Ives. After the original by Parsons & Atwater. Published by Currier & Ives, New York, 1868. Two stanzas of poetry underneath title. Good condition and quality. Large folio.

391. THE FOUR SEASONS OF LIFE: MIDDLE AGE—
"THE SEASON OF STRENGTH"

172- Lithograph and in colors by J. M. Ives. After the original by Parsons & Atwater. Published by Currier & Ives, New York, 1868. Two stanzas of poetry underneath title. Very fine condition and quality, with wide margins. Large folio.

392. THE FOUR SEASONS OF LIFE: OLD AGE—
"THE SEASON OF REST"

ant. Lithograph and in colors by J. M. Ives. After the original by Parsons & Atwater. Published by Currier & Ives, New York, 1868. Two stanzas of poetry underneath title. Good condition and quality, with wide margins. Large folio.

393. GRAY'S ELEGY IN A COUNTRY CHURCHYARD

222- Lithograph and in colors by Currier & Ives after the painting by F. F. Palmer. Published by Currier & Ives, New York, 1864. Very fine impression. In perfect condition, with wide margins. Four verses of the poem underneath title. Folio.



[NUMBER 387]

- 37✓ 394. AMERICAN COUNTRY LIFE—OCTOBER AFTERNOON
Lithograph by N. Currier after the original painting by F. F. Palmer. Published by N. Currier, 1855. Very fine impression, in perfect condition, with wide margins. Folio.
- ✓ 395. HAYING-TIME—THE FIRST LOAD
Lithograph and in colors by J. M. Ives after the original painting by F. F. Palmer and J. Cameron. Published by Currier & Ives, New York, 1868. In perfect condition, with wide margins. Large folio.
Companion to the following
- 40- 396. HAYING-TIME—THE LAST LOAD
Lithograph and in colors by J. M. Ives after the original painting by F. F. Palmer and J. Cameron. Published by Currier & Ives, New York, 1868. In perfect condition, with wide margins. Large folio.
Companion to the preceding
- 6✓ 397. HUNTING, FISHING, AND FOREST SCENES: SHANTYING
ON THE LAKE SHORE
Lithograph and in colors by Currier & Ives and published by them in 1867, New York. Fine impression. One of the Adirondack camping scenes. Folio.
- 3✓ 398. THE TRAPPERS LAST SHOT
Lithograph in colors by Currier & Ives. Not dated. Medium folio.
- 12✓ 399. CASTLE OF CHILLON, LAKE OF GENEVA
Lithograph and in colors by N. Currier and Ives. Published by Currier & Ives, New York. Not dated. Two verses of Byron's poems underneath title. Folio.
- 20- 400. STELLA AND ALICE GREY—LANTERN AND WHALEBONE:
"PASSING THE STAND"
Lithograph and in colors by N. Currier and published by him, N. Y., 1855. This shows the Match over the Union Course, L. I., on June 5th, 1855, won by Lantern and Whalebone in two heats. An extremely scarce print. Large folio. Framed and glazed.
- 2✓ 401. COMING FROM THE TROT—SPORTS ON THE HOME STRETCH
Lithograph and in colors by Currier & Ives. After the original by Thomas Worth. Published by Currier & Ives, New York, 1869. Rare view, with the sportsmen congregated at Hiram Woodruff's. Folio.

- 3✓ 402. THE QUEEN OF THE TURF, MAUD S., DRIVEN BY W. W. BAIR—
BY HAROLD, DAM MISS RUSSELL BY PILOT JR.;
RECORD 2:08¾

Lithograph and in colors by Currier & Ives after the painting by Scott Leighton.
Published by Currier & Ives, 1880. Large folio.

- ✓ 403. THE CELEBRATED TROTTING HORSE HOPEFUL
BY GODFREY'S PATCHEN

Lithograph and in colors by Currier & Ives, after the original painting by Scott
Leighton. Published by Currier & Ives, New York, 1881. Large folio.

- 7✓ 404. THE TROTTING GELDING FRAN WITH J. O. NAY, HIS
RUNNING MATE, AS THEY APPEARED AT PROSPECT PARK,
L. I., NOV. 15TH 1883. DRIVEN BY JOHN MURPHY. MAKING
THE FASTEST MILE EVER TROTTED IN ANY WAY OF GOING
Lithograph and printed in colors by Currier & Ives. Published by Currier &
Ives, New York, 1884. Large folio.

- 8✓ 405. "TROTTING CRACKS" ON THE SNOW

Lithograph by Currier & Ives. After the original painting by L. Maurer and
published by Currier & Ives, New York, 1858. Key to the various trotters on
the lower margin. Extremely fine impression of this very rare print. Folio.

- ✓ 406. THE FAMOUS TROTTER MAJOLICA, BY BONNER'S "STARTLE".
OWNED BY NATHAN STRAUS ESQ. NEW YORK. DRIVEN BY
JOHN MURPHY

Lithograph and printed in oil colors by Currier & Ives, 1884, New York.
Perfect impression, with wide margins. Large folio.

- 10- 407. TROTTING FOR A GREAT STAKE

Lithograph and in colors by Currier & Ives. After the original painting by
L. Maurer. Published by Currier & Ives, N. Y. 1890. Perfect condition, with
margin. Large folio.

- 21- 408. MR. BONNER'S HORSE JOE ELLIOTT, DRIVEN BY J. BOWEN,
TROTTING IN HARNESS AT MYSTIC PARK, MEDFORD, MASS.
JUNE 28TH, 1872

Lithograph and in colors by Currier & Ives. After the original painting by
Cameron. Published by Currier & Ives, N. Y., 1873. Perfect impression, with
wide margins. Folio.

409. ETHAN ALLEN AND MATE AND DEXTER—IN THEIR
WONDERFUL RACE OVER THE FASHION COURSE, L. I.,
JUNE 21ST, 1867

2✓-
Lithograph and in colors by Currier & Ives after the original painting by
Cameron and published by Currier & Ives, N. Y., 1867. Description of the
heats and time underneath title. The print is slightly stained; otherwise in fine
condition, with margins. Folio.

410. THE GRAND RACER KINGSTON, BY SPENDTHRIFT

2✓-
Lithograph and in colors by Currier and Ives. After a sketch from life by
Charles L. Zellinsky. Published by Currier & Ives, New York, 1891. Perfect
condition, with wide margins. Large folio.

411. GOING TO THE TROT

22✓B
Lithograph and in colors by Haskell and Allen. Published by them, 1872,
Boston. Very fine quality and condition, with margin. Large folio.

412. CANVASSING FOR A VOTE

✓✓-
Lithograph and in colors by Regnier after the original painting by G. C.
Bingham. Published by Knoedler, New York, 1853. Very fine impression,
in perfect condition, with margins. Folio.

ENGLISH SPORTING PRINTS IN COLOR

JOHN CORBET ANDERSON

413. CITY OF LONDON CRICKET CLUB

✓-
Lithograph and in colors by and after J. C. Anderson and printed by T. Turner.
The print contains all the portraits of the Members of the Cricketeers, and title
carries a key to the picture. Scarce. Folio. Framed and glazed.

DAY & SON

414. THE WORCESTERSHIRE FOX HOUNDS WITH PORTRAITS OF
JOHN WARD, HUNTSMAN, SAMUEL TAYLOR, FIRST WHIP,
AND WILLIAM WARD, 2ND WHIP

30-
Lithograph and in colors by Day & Son after the original painting by W.
Morrison Brown. Dedicated to John Russel Cooks, Esq., by his obliged
servant W. M. Brown. Brilliant impression with wide margin. Framed
and glazed.



[NUMBER 415]

G. DAWE

- 2 70- 415. THE GROUSE SHOOTERS IN THE FOREST OF BOWLAND
 Mezzotint engraved and printed in colors by G. Dawe, after the original painting by J. Northcote, R.A. Published by R. Pollard, London, 1801. Etched letter proof, extremely brilliant and in perfect condition, with wide margin and full title. Large folio.

[See illustration]

DEAN & CO

- 2 2 70 416. THE ROYAL RAILROAD CARRIAGE
 Lithograph in colors by Dean & Co. Not dated, but about 1852. A very curious illustration of a railroad coach with the side open to show the passengers within. Small folio.

F. GAMBLE

417. ON A POINT

25-

Engraved and in colors by and after F. Gamble. Very fine example of the French sporting prints of the early part of the nineteenth century. In perfect condition and with margins. Folio.

Companion to the following

418. SPANIEL ON A POINT

20-

Engraved and in colors by and after F. Gamble. Very fine example of the French sporting prints of the early part of the nineteenth century. In perfect condition and with margins. Folio.

Companion to the preceding

C. GRAF

419. EARL SPENCERS PRIZE DURHAM OX

70

Lithograph and in colors by Graf, after the original painting by W. H. Davis. One of the set of Fores' portraits of prize cattle. Published by Messrs. Fores, London, 1844. Very fine impression, with wide margins. Extremely scarce. Folio.

F. GRENIER

420. CHASSE AUX BECASSINES

10-

Lithograph and in colors by Grenier after his original. In print by Auguste Bry. Fine impression and in perfect condition with wide margins.

J. HARRIS

421. THE FLYING DUTCHMAN AND VOLTIGEUR RUNNING THE GREAT MATCH AT YORK ON THE 13TH DAY OF MAY, 1851, FOR 1000 SOVEREIGNS A SIDE

270

Aquatint engraved by J. Harris after the original painting by J. F. Herring, Jr., 1841. Published by Messrs. Fores, London, 1851. Fine impression of this very rare print. With margins. Large folio.

422. THE EVERINGHAM SHORT HORNED PRIZE COW

10-

Aquatint and engraved by J. Harris. After the original painting by W. H. Davis. One of the set of Fores' portraits of prize cattle. Published by Messrs. Fores, London, 1844. Very fine impression, with wide margin. Extremely scarce. Folio.

E. G. HESTER

423. SHOTOVER, WINNER OF THE DERBY STAKES 1882

10- Aquatint and in colors by Hester after the original painting by Gilbert. Published by McQueen, London, 1882. Perfect impression and in good condition with wide margins. Folio.

HIMELY

424. OCTOBER

12 ✓ Aquatint and in colors engraved by Himely. After the painting by F. C. Turner. A very beautiful impression in perfect condition. With wide margins. Very scarce. Folio.

C. HULLMANDEL

425. A SOUTH DOWN RAM

17 ✓ Drawn on the stone and painted from life by W. H. Davis. Lithograph in colors printed by Hullmandel. Very scarce. Framed and glazed.

Note: The prize ram was exhibited at Cambridge July 15, 1840 about which time the print was made.

C. HUNT

426. CHORISTER—WINNER OF THE GREAT ST. LEGER STAKES AT DONCASTER. 1831

2 7 ✓ Aquatint and in colors. Engraved by C. Hunt after the original painting by J. F. Herring. Published by J. F. Herring and S. & J. Fuller, London, 1831. Extremely fine impression, in perfect condition, with wide margin. Small folio.

CHAS. HUNT

427. GALOPIN—WINNER OF THE DERBY STAKES AT EPSOM, 1875

2 7 ✓ Aquatint and in colors engraved by and after Chas. Hunt. Published by Rees, 1875. Fine condition and quality with margins. Folio.

428. SHOTOVER—WINNER OF THE DERBY STAKES AT EPSOM, 1882

3 ✓ Aquatint and in colors by and after Chas. Hunt. Published by L. Brall & Sons, London, 1882. Fine quality, with wide margins. Folio.



[NUMBER 429]

CHARLES HUNT

429. THE BIRTHDAY TEAM

Aquatint in colors, drawn and engraved by Charles Hunt. Published by Lewis & Co., London. A superb original impression of this scarce plate, with the complete story and title. In perfect condition. Very brilliant and with margins.

130-

[See illustration]

430. CONFIDENCE—CELEBRATED TROTTING HORSE

Aquatint and in colors engraved by and after Chas. Hunt. Extremely fine impression of this very scarce plate. Large plate.

270

431. KENTUCKY

Aquatint and in colors engraved by Chas. Hunt. Published by M. Knoedler & Co., in New York, 1867. A very fine aquatint portrait of this famous American race horse. She was bred by John M. Clay, Esq., now owned by Leonard W. Jerome, Esq., of New York, to whom the engraving is most respectfully dedicated. Very fine quality and condition, with wide margins. Large folio.

270

432. STEEPLECHASE

✓ Aquatint and in colors, engraved by Hunt. An incident at the Steeplechase at Toronto, Canada. Very fine proof before all letters, with wide margins. Folio.

433. THE UNICORN NORWICH COACH

40- Aquatint and in colors engraved by Chas. Hunt. After the original painting by Pollard. Published by J. Watson, London, 1830. Extremely brilliant impression in fine condition and with wide margins. Large folio.

E. H. HUNT

434. THE DEAD HEAT FOR THE DERBY, 1884:
ST. GATIEN—HARVESTER

2✓ Aquatint in colors engraved by E. H. Hunt after the original painting by R. Powell. Published by Geo. Rees, London, 1884. Very fine quality and in perfect condition with wide margins. Very scarce. Folio.

CHAS. HUNT & SON

435. FOXHALL, WINNER OF THE CESAREWITCH STAKES, 1881—
ALSO WON THE GRAND PRIX DE PARIS

77✓ Aquatint in colors engraved by and after Hunt & Son. Published by Geo. Rees, London, 1881. Fine quality and in perfect condition, with wide margin. Very scarce. Folio.

436. KISBER, WINNER OF THE DERBY STAKES AT EPSOM, 1876

2✓ Aquatint and in colors engraved by and after Chas. Hunt & Son. Wide margin. Folio.

437. THE MARQUIS, WINNER OF THE GREAT ST. LEGER STAKES
AT DONCASTER

20- Aquatint and in colors by and after Chas. Hunt & Son. Published by Moore McQueen & Co., London, 1862. Fine quality and perfect condition, with margin. Folio.

30- 438. PETER, WINNER OF THE MIDDLE PART PLATE, 1878

Aquatint and in colors by Hunt & Son. Published by George Rees, London, 1878. Fine impression. Perfect condition with wide margins. Folio.

439. PETRARCH, WINNER OF THE ST. LEGER STAKES
AT DONCASTER, 1876

30- Aquatint and in colors engraved by and after Hunt & Son. Published London, 1876. Very fine impression, in perfect condition, with wide margins. Folio.

F. JUKES

- 160- 440. FOX HUNTS: A SET OF FOUR
PUSH HIM UP, TOMBY; PROOF OF BOTTOM; THE FORE
HORSE OF THE TEAM; WHO-OOP—"WAS NEVER SO CARRIED"
Aquatints in colors engraved by Jukes. After C. Loraine Smith. Published,
London, May 1st, 1791, by H. Humphrey. One of the earliest sets of fox-
hunting published. Extremely brilliant very early proof impressions, of the
greatest scarcity. Jukes is one of the artists whose work is most difficult to
secure, since only three different sets were made after his paintings. Small
folios. [Lot.]

THOMAS LANDSEER

- 3- 441. THE COW "BRACELET"
Mezzotint engraved by Thomas Landseer. After the original painting by Percy
Forster. Proof before all letters. First state of the plate. An extremely
brilliant impression of this famous short-horn heifer. In perfect condition, and
with wide margins.

LEWIS & NICHOLS

- 70- 442. PARTRIDGE SHOOTING
Aquatint and in colors, engraved by Lewis & Nichols. After the painting by
F. Reinagle, A.R.A. Very fine early impression, with wide margins.

LITHOGRAPHER UNKNOWN

- 27 1/2 443. RACING CRACKS
Lithograph and in colors. Published at Bishop's Gate, London, about 1860. In
very good condition, with wide margins. Folio.
Companion to the following

LITHOGRAPHER UNKNOWN

- 20- 444. THE MATCH
Lithograph and in colors. Published at Bishop's Gate, London, about 1860. In
very good condition, with wide margins. Folio.
Companion to the preceding

J. R. MACKRELL

- 1 1/2 445. CHARMING POLLY
Aquatint and in colors by J. R. Mackrell after the original painting by W.
Shayer. Published by J. Moore, London, 1844. Very fine impression in perfect
condition with wide margins. Small folio.

446. CONOLLY ON CORONATION, WINNER OF THE DERBY STAKES
AT EPSOM, 1841

20- Aquatint and in colors, engraved by Mackrell after the original painting by Turner. Published by Ackermann & Co., London, 1841. A good impression, with margins. Folio.

447. THE MEET

30- Mezzotint and in colors engraved by Mackrell after the painting by F. C. Turner, and published by Ackermann & Co., London, 1839. Early fine impression and scarce. Framed and glazed.

H. MERKE

448. THE GANGES BREAKING ITS BANKS; WITH FISHING, ETC.

15- Aquatint in colors engraved by H. Merke. After the painting by Howett and executed by Edward Orme. Published Sept. 1st, 1806, by Edward Orme, London. Very brilliant impression. Very scarce. In perfect condition, with wide margins. Folio.

MERKE AND NICHOLS

449. PTARMIGAN

15- Aquatint and in colors engraved by Merke & Nichols. After the painting by Reinagle. Very fine brilliant impression. Folio. Framed and glazed. Scarce.

N. PLOSZEZYNSKI

450. THE ELEVEN OF ENGLAND, SELECTED TO CONTEND IN THE
GREAT CRICKET MATCHES OF THE NORTH
FOR THE YEAR 1847

15- Lithograph and in colors by Ploszezynski after the original drawing by B. Felix, Esq. and painted by M. & N. Hanhart. Published by Baily & Bros. Unusually good impression in perfect condition, with margins, carrying the names of the players below the print. Framed and glazed. Folio.

J. POLLARD

451. ELIS WINNER OF THE DONCASTER

70- Aquatint and in colors engraved by Pollard. A very good impression. Laid down. Scarce. Folio.

452. COURSING—A VIEW NEAR EPSOM

85- Aquatint and engraved in colors by Pollard after the original painting by Sartorius and published by T. Helme, London, 1833. Excessively scarce. With margins. Framed and glazed. Folio.

Companion to the following

453. COURSING—VIEW OF THE WARREN, EPSOM

85- Aquatint and engraved in colors by Pollard after the original painting by Sartorius and published by T. Helme, London, 1833. Excessively scarce. With margins. Framed and glazed. Folio.

Companion to the preceding

H. PYALL

454. THE CELEBRATED TOM THUMB

30-

Aquatint and in colors engraved by H. Pyall and published by Ackerman, Jr., London, 1831. Engraved from the original painting by F. C. Turner. A description of the performances of this famous horse underneath the title. It is unusually fine in quality and condition. With wide margins, excessively scarce. Folio.

SMART & HUNT

455. EPSOM RACES—HERE THEY COME

25-

Aquatint engraved and in colors by Smart & Hunt after the original by J. Pollard. Published by S. & J. Fuller, London, 1834. Dedicated to the Gentlemen of the Turf and represents their horses passing Tottenham Corner for the Derby Stake. A very brilliant impression in perfect condition, on the original old hand-made paper. Folio.

C. N. SMITH

456. JOE MILLER, WINNER OF THE CHESTER CUP

15-

Aquatint and in colors engraved by C. N. Smith. After the original painting by T. Barrett. Published by J. Moore, London, 1852. Very fine impression, in perfect condition, with wide margins. Folio.

T. SUTHERLAND

457. BREAKING COVER

65-

Aquatint in colors. Engraved by Sutherland. After Alken. Published May 1st, 1818, by Thomas Palser, Westminster Bridge, London. Superb brilliant impression, of the finest quality. Very early, with large margins. Extremely scarce. Medium folio.

458. EPSOM RACES

35-

Aquatint engraved and in colors by T. Sutherland after the original painting by H. Alken. Published by S. & J. Fuller, 1819, London. Dedicated to the Noblemen and Gentlemen Subscribers. This plate representing the Epsom Race Court with the horses preparing to start for the two mile heat. Very fine early impression in perfect condition with wide margins. Folio.
Companion to the following

459. EPSOM RACES

25-

Aquatint engraved and in colors by T. Sutherland after the original painting by H. Alken. Dedicated as above. Represents Mr. Thornhill's Chestnut Colt Sam beating Lord Darlington's Grey and Sir John Shelly's Prince Paul. Published by S. & J. Fuller, 1819, London. Very fine early impression, in perfect condition, with wide margins. Folio.
Companion to the preceding

C. TURNER

460. INTERIOR OF THE FIVES COURT, WITH RANDALL
AND TURNER SPARRING

40- Aquatint and in colors by Chas. Turner. After the original painting by Blake and published by W. Sams, London, 1825. Dedicated to the Noblemen, Gentlemen, Patrons and Lovers of the Art of Self Defense. Extremely fine print with a portrait of Shaw, the life guardsman, in the foreground. Very fine and scarce. Framed and glazed.

G. A. TURNER

461. BATTUE SHOOTING

85- Aquatint and in colors engraved by G. A. Turner after the original painting by F. G. Turner. Extremely fine original impression and very brilliant. In good condition, with wide margins. Folio. Framed and glazed.

J. WHESSELL

462. THE DURHAM OX

270 Engraved and in colors by J. Whessell. After the original painting by Boulton. Dedicated to the Right Honorable Lord Somerville by John Day, the publisher, March 20th, 1802. An exceptionally brilliant impression in colors. In perfect condition. Finest quality, good margins, excessively scarce. Large folio.

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